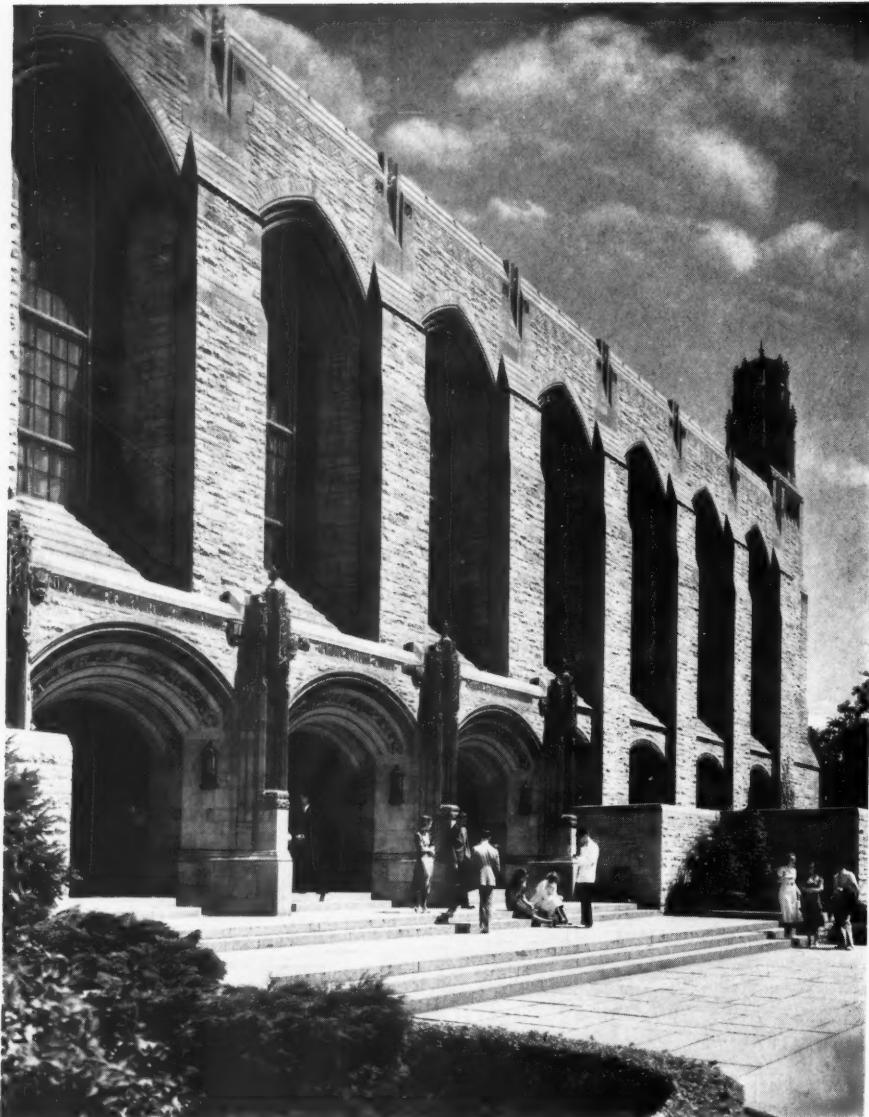


APRIL • 1938

THE INLAND PRINTER

ROESE



MORE SALES PUNCH WITH TENAPLATE ELECTROTYPE

By providing halftone reproductions of finest quality, accurate and faithful in every detail, Tenaplate electrotypes add sales punch to your printing. • A Tenaplate electrotype was used to print this advertisement. Type and wood-blocked halftone were locked in the same form, molded at regular molding pressure. • It will pay you to get the details of this simple, dependable way of making finest electrotypes. Ask your electrotyper; if he is unable to tell you, write direct for a list of foundries in your vicinity using Tenaplate.

TENAK PRODUCTS, INC., 610 Federal St., CHICAGO, ILLINOIS



OK!



Once corrected Ludlow composition stays correct

After proofreading, correction, and okay of a Ludlow-set form, there's nothing further to worry about.

Letters and figures cannot get shifted, for there are no loose types to become transposed.

With all-slug forms to handle, lock-up is greatly facilitated. And those "unaccountable accidents" which often occur during work on the stone are reduced to the vanishing point.

Nor can spaces work up nor letters pull out on the press, for both are cast as a unit with other characters in the line.

There are other "bringers of peace of mind" when you are Ludlow-equipped. Job and display composition is set and made-up in less time... changes from size to size and face to face are easy and rapid... type supply is never failing, however heavy the demand.

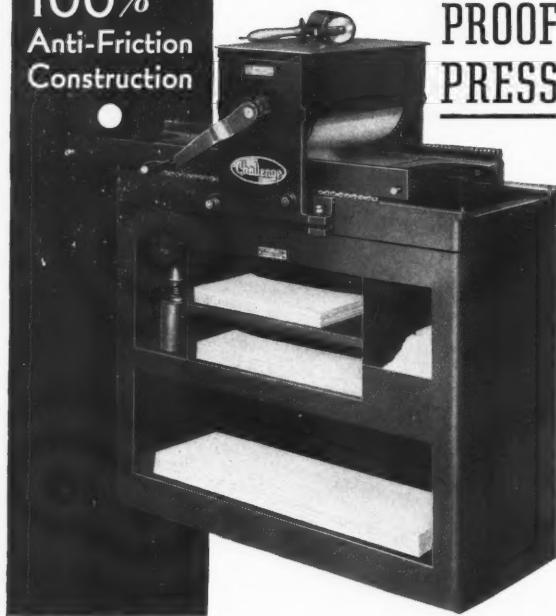
Complete information will interest you.

Set in members of the
Ludlow Eden family

Ludlow Typograph Company 2032 Clybourn Avenue, Chicago

NEW - Two-Models CHALLENGE

100%
Anti-Friction
Construction



*Operates the Same as Your
Cylinder Press . . . Faster
. . . Finer Production*

The NEW Challenge Proof Press is precision-built to production press standards—with reciprocating bed passing under a rotating cylinder. The bed moves easily on Challenge anti-friction bearings. Rigid impression is assured without excessive pressure or damage to type . . . enables proof reader to check up instantly on bad letters and errors.

This Challenge Proof Press is available in two sizes. The model 1418-C, bed size $14\frac{1}{4} \times 18$ inches . . . and the model 1425-C, bed size $14\frac{1}{4} \times 25$ inches. Each has a removable galley plate, so that proofs can be taken from either galley or type form. Has a large full size, removable ink plate, conveniently located, serves as cover for the cylinder. Compact design . . . streamline styling . . . all-steel construction . . . three shelves for paper, compartment for oil can, ink and gasoline can and another for clean rags. Write now for complete data!



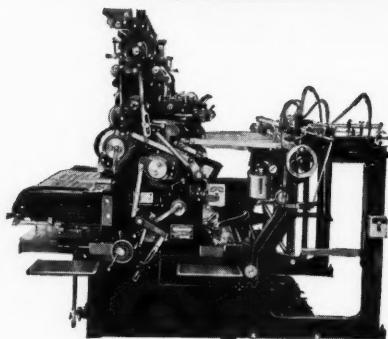
**THE CHALLENGE MACHINERY COMPANY
GRAND HAVEN, MICHIGAN**

CHICAGO, 17 E. Hubbard St.

200 Hudson St., NEW YORK

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy. Canadian \$4.50 a year; foreign subscription \$5.00 a year. Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1938, The Inland Printer Company

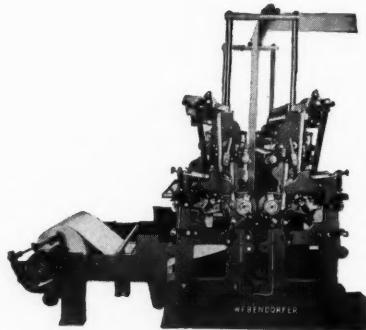
WEBENDORFER



WEBENDORFER
SHEET OFFSET

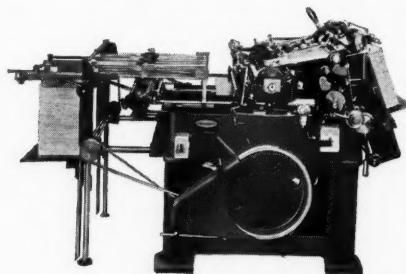
12x18
17x22

22x29
26x40



WEBENDORFER
WEB REEL UNIT OFFSET

1, 2, 3 or 4 color units, optional. Delivery, rewinder, folder or other special attachments. Built in any size.



WEBENDORFER
LITTLE GIANT CYLINDER

American Made by

WEBENDORFER-WILLS CO., INC.

Builders of Printing Machinery for Over Thirty Years

MOUNT VERNON, NEW YORK, U. S. A.

O F F S E T

W E B
O F F S E T

L E T T E R
P R E S S

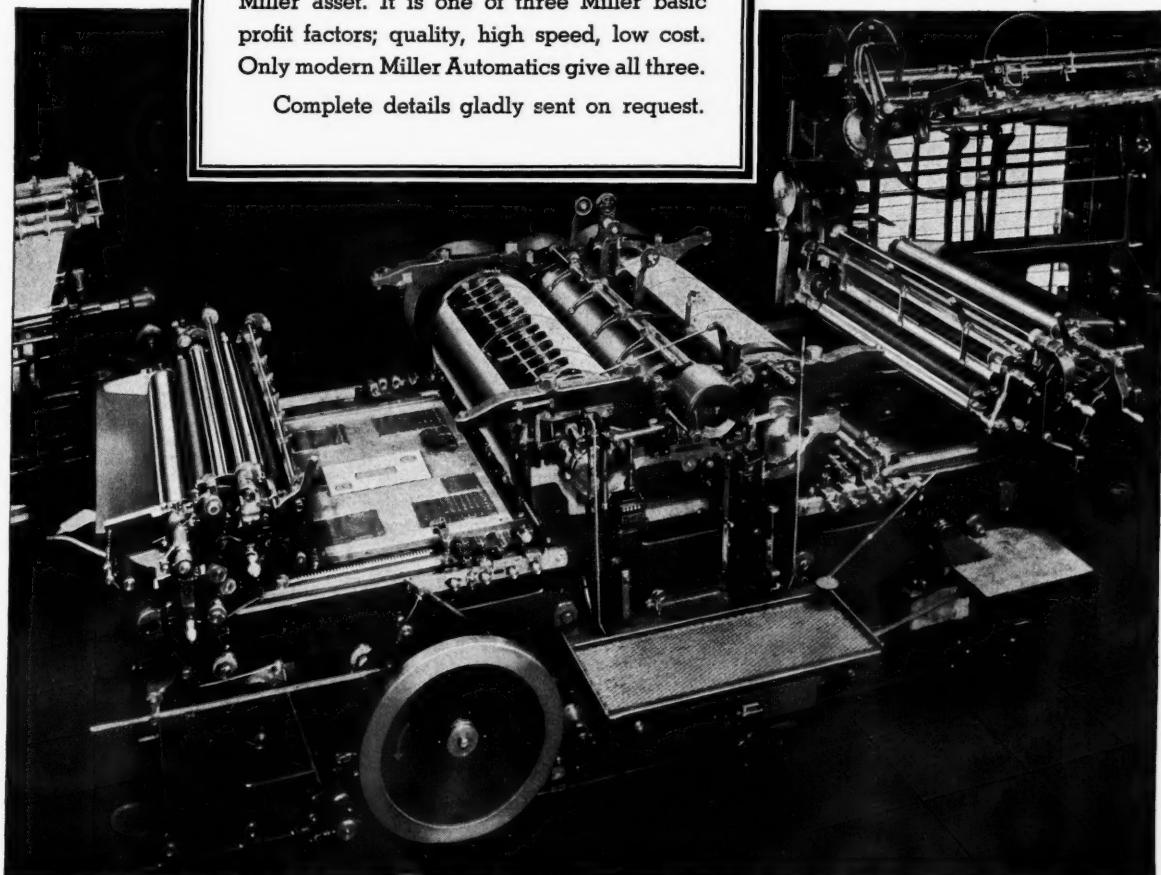
Just one step INSTEAD OF MANY

One motion instead of two; one adjustment instead of several—a profit instead of repeated losses. By accessible and ingenious effort-saving construction, as illustrated, Miller Automatics reduce costly non-productive time to a comparative little.

Compact Miller unit-construction saves 50% in floorspace and a proportionate number of footsteps. One handle pull opens inker rollers; one glance tells press speed; "forget-proof" lubrication is mechanically force-fed; feeder and delivery slow-down are fully automatic; no air plungers to set; automatic 6-way form and inker protection; synchronized pile lowering, no re Jogging; actually, more automatic, efficient and compact than any other cylinder press.

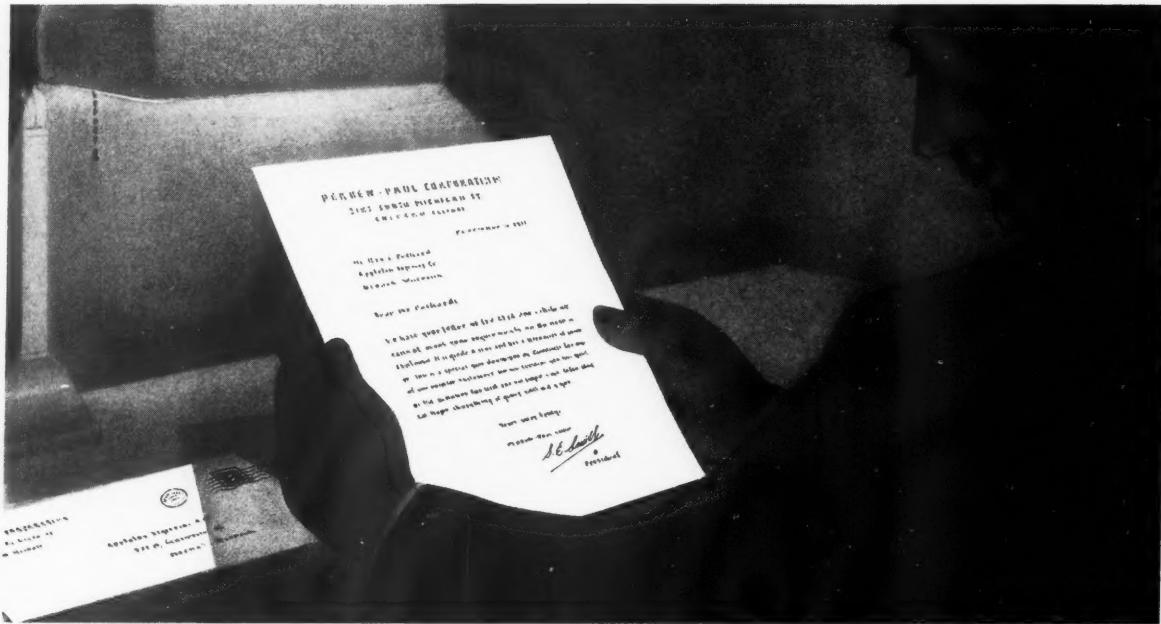
This lower cost operation is a distinct Miller asset. It is one of three Miller basic profit factors; quality, high speed, low cost. Only modern Miller Automatics give all three.

Complete details gladly sent on request.



MILLER PRINTING MACHINERY CO. PITTSBURGH, PENNSYLVANIA

Branch Offices: BOSTON, NEW YORK, PHILADELPHIA, CHICAGO and SAN FRANCISCO.
Canadian Company: MILLER PRINTING MACHINERY OF CANADA, LTD., Toronto.
Agents: CALIFORNIA PRINTERS SUPPLY COMPANY, Los Angeles; J. H. SCHROETER & BRO., INC., Atlanta.



Custom Built letterheads can easily be detected by your customers' correspondents

if you—as a printer craftsman—have chosen a good bond paper with which to demonstrate

your designing ability. Gilbert's RADIANCE BOND, a high percentage new rag sheet, is worthy

of the extra care and artistry associated with well-designed letterheads . . . Its texture and crisp-

ness declare its "all wool—no shoddy" quality to your customers' correspondents. You will be ex-

tending an added service, and a profitable one to both your customers and yourselves, if you raise

the quality and character of business stationery by using *Radiance Bond*

Made by



G I L B E R T P A P E R C O M P A N Y , M E N A S H A , W I S C O N S I N

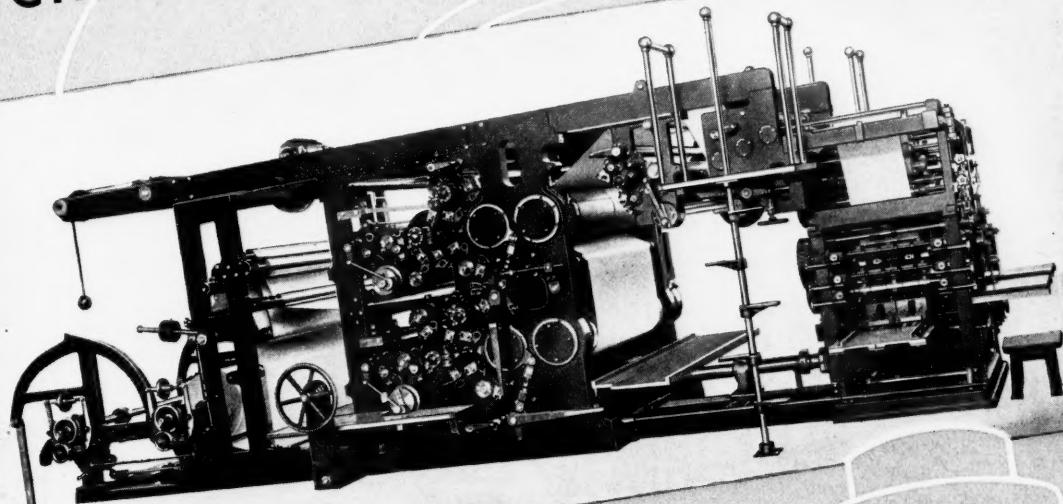
F i n e B o n d a n d L e d g e r m a n u f a c t u r e r s s i n c e 1 8 8 7

OTHER POPULAR GILBERT PAPERS: Dreadnaught Parchment, Lancaster Bond, Valiant Bond, Resource Bond, Avalanche Bond, Dreadnaught Ledger, Lifetime Ledger, Old Ironsides Ledger, Dauntless Ledger, Entry Ledger.
DISPATCH SIX STAR LINE: Dispatch Bond, Dispatch Ledger, Dispatch Onion-Skin, Dispatch Safety, Dispatch Index, Dispatch Manuscript.



B

Back of Cottrell quality . . .



PRECISION

of press construction and operation

QUALITY in magazine and color printing depends largely upon important characteristics of press design and construction—specifically, precision of register, impression, and distribution. These are the factors behind the uniform quality of Cottrell presswork; and because of these precision factors Cottrell presses maintain their quality and dependable operation over long periods of time. • For profitable magazine and color printing, standardize on Cottrell presses!

C. B. COTTRELL & SONS COMPANY, WESTERLY, R. I.
NEW YORK: 25 East 26th Street • CHICAGO: 332 South Michigan Avenue

CLAYBURN DIVISION: 3713 N. Humboldt Ave., MILWAUKEE, WIS.
SMYTH-HORNE, Ltd., 1-3, Baldwins Pl., Gray's Inn Road, LONDON, E. C. 1



The feeder and delivery swing open readily, giving complete access to the press.



AMERICA on the move is the marvel of the world. By land, air and sea, Americans demand *swift transportation*. In this modern movement to lengthen time by condensing distance, fine printing has played an important role . . . the kind of printing you get from the MIEHLE HORIZONTAL.

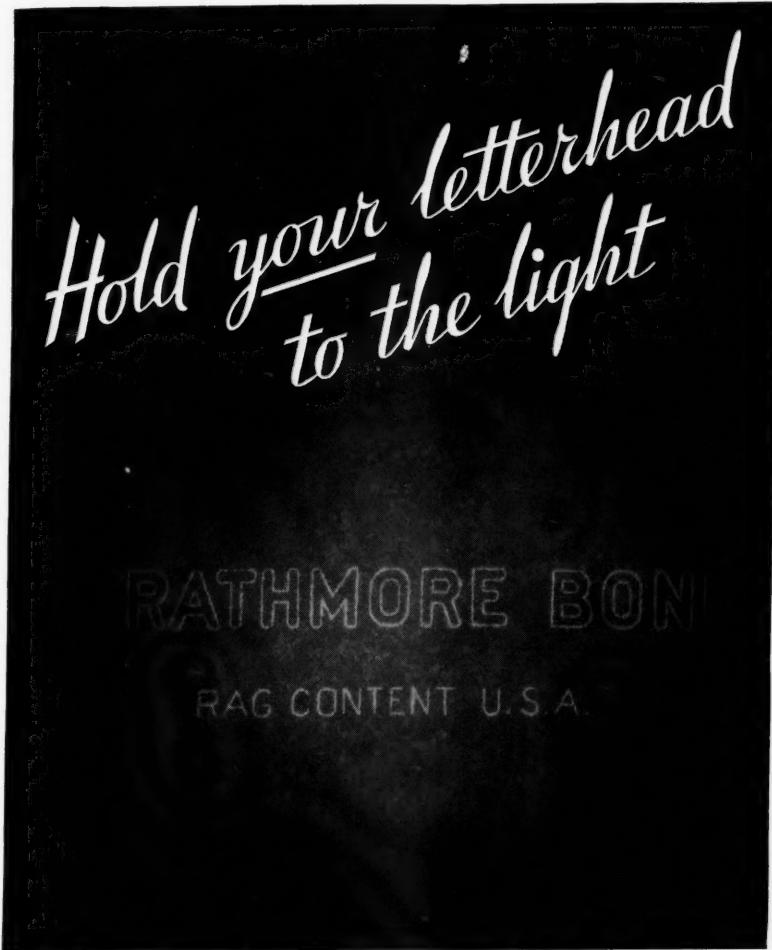
The MIEHLE HORIZONTAL is as reliable and as modern as America's finest transportation . . . capable of producing printing of consistently high quality, with the utmost ease of operation.

Sheet sizes, $8\frac{1}{2} \times 11$ to 22×28 inches.
Speeds, 2000 to 3600 impressions per hour.

Motored by KIMBLE

MIEHLE PRINTING PRESS & MFG. CO.
CHICAGO SALES OFFICES IN PRINCIPAL CITIES NEW YORK

IT PAYS TO PRINT IT ON A MIEHLE



DOES IT BEAR THIS SIGNATURE? The Strathmore Watermark, in every sheet of STRATHMORE BOND, stands for character in paper making...for fine letterheads with impressive, expressive qualities of texture and surface • A letter written on STRATHMORE BOND* costs less than 1% more than a letter written on the cheapest paper you might buy. And on STRATHMORE PARCHMENT, the finest paper that can be made, a letter costs only 2.9% more. At so little difference in cost, such extra effectiveness is true economy.

*Strathmore Bond, *America's leading 25% rag content bond, formerly known as Strathmore Highway Bond.*

THE STRATHMORE BUSINESS PERSONALITY CHECK LIST shows all the ways in which a business is seen and judged by its public, gives all the appearance factors important to your business. Send for your copy, Dept. T3, Strathmore Paper Company, West Springfield, Massachusetts.

STRATHMORE *MAKERS
OF FINE
PAPERS*

Please Mention The INLAND PRINTER When Writing to Advertisers

**STRATHMORE
ADVERTISEMENTS**

like this are telling the heads of big business firms about STRATHMORE BOND and STRATHMORE PARCHMENT.

When you specify these papers, you buy quality and reputation that THEY appreciate...and YOU get the most for your company's money.

This series appears in:

TIME

BUSINESS WEEK

FORBES

NATION'S BUSINESS

ADVERTISING & SELLING

PRINTERS' INK MONTHLY

SALES MANAGEMENT

TIDE



Ask your Paper Merchant about our
three popular Personality Grades.

PAPER MANUFACTURERS CO., INC.
PHILADELPHIA, PA.

*He has never
FED A PRESS
but he*

DOES

HELP CUT PRESSROOM COSTS



This man is a Nekoosa technician, one of many who are constantly working to keep pressroom costs at a minimum for printers who use Nekoosa Bond. Pre-Testing the paper *while it is in the process of manufacture*, they make certain the finished product has those characteristics that make for top-notch pressroom performance—that it lies flat, does not curl, feeds and folds properly.

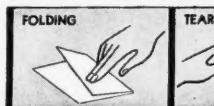
Pre-testing also guarantees that Nekoosa Bond will possess all the other qualities you and your customers demand of a first class sulphite paper—strength, stiffness, proper ink

absorption, sizing, opacity, surface smoothness and color. In short, Pre-Testing, and the use of selected, controlled raw materials produce a bond paper that looks well and performs well, yet is moderately priced. This versatile bond satisfies every requirement of the modern printer and his most particular customer.

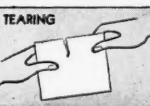
Nekoosa Bond is available in twelve colors and white, in standard sizes and weights, with envelopes to match. It is manufactured by the Nekoosa-Edwards Paper Company, mills at Port Edwards, Wisconsin.

Nekoosa PRE-TESTED BOND

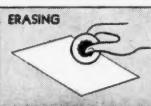
PRE-TESTING GUARANTEES THESE QUALITIES IN NEKOOSA BOND



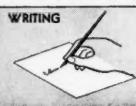
Folds nicely both with
and against the grain.



Sturdy fibres show ex-
tra resistance to tearing.



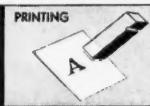
Surface sizing stands up
under hard erasures.



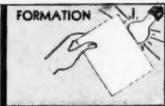
Light or heavy ink
strokes don't "feather."



Typability of the paper
pleases stenographers.



Performs excellently in
every phase of printing.



Rates unusually high in
formation and cleanliness.



HELPFUL BOOK FREE to PRINTERS, EXECUTIVES

Here's a gold mine of new ideas on bond paper uses. "A Source Book of Bond Paper Ideas" offers many new suggestions for typographic layout and design, and a convincing demonstration of the superior qualities of Nekoosa Bond. FREE to printers and business executives, 50c each to students. Mail the coupon now for your copy.

(Attach this coupon to your business letterhead, please)

NEKOOSA-EDWARDS PAPER COMPANY
Port Edwards, Wisconsin

I'd like a free copy of "A Source Book of Bond Paper Ideas"

NAME _____

POSITION _____

For an interesting portfolio of modern mimeographing ideas ex-
ecuted on Nekoosa Pre-Tested Mimeo Bond, check here.

To save time and trouble in planning forms, you should have a
copy of "For Ledgers That Balance in Black," featuring Nekoosa
Pre-Tested Ledger. Check here for your copy.

WHERE \$\$\$ DEPEND ON DETAIL . . .



**24-HOUR
SKYLIGHTS
keep eyes
above par**

NEW . . . Bulletin 521 gives the complete story on the practical efficiency of General Electric "Skylights." Write for a copy.

For bank notes, stock certificates and other steel engraving work where perfection of detail is all-important, General Electric Combination (mercury vapor and incandescent) "Skylights" provide a soft, color-corrected light that keeps eyesight above par and encourages fine workmanship. Because of their widespread light-source area, they eliminate reflected glare from the polished metal plates. Shadows on the work are abolished, and the cool, "daylight" effect of the lighting ends the nervous tension associated with eye fatigue.

For newspaper work, too, and in large or small printing plants handling all types of work, "high-seability" lighting with modern mercury light has been found to pay its way.

Why not check up on the possibilities of lighting your plant, either with the new highly efficient Cooper Hewitt lamps, or the "Skylight" units in which incandescent and mercury light are additively balanced? General Electric Vapor Lamp Company, 817 Adams Street, Hoboken, New Jersey.



**GENERAL  ELECTRIC
VAPOR LAMP COMPANY**

873C

BY GAR-BEEG MOOSE BUT SHE GOT NO HORNS"

THE FAMED vision of Canadian guides is less a miracle of nature than the result of a life free from eye strain. One of the most prevalent sources of eye strain is exposure to glare in reading, which science is now counteracting with printing papers designed to eliminate it.

The most thoroughly tested and generally accepted of these papers are Kleerfect,* Hyfect* and Rotoplate.* For not only are they kind to readers' eyes, but they possess outstanding qualities of opacity, ink affinity and printability.

Today, a third quality has been added to two of these papers . . . a brighter shade of white which, without reducing Kleerfect and Hyfect's freedom from glare, permits sharper contrasts with printing inks. Ask your paper merchant or printer for samples of this new white.

KIMBERLY-CLARK CORPORATION, Established 1872, Neenah, Wisconsin; Chicago, 8 South Michigan Avenue; New York, 122 East 42nd Street; Los Angeles, 510 West Sixth Street.

This advertisement is NOT printed on Kleerfect, Hyfect or Rotoplate

*Reg. U. S. Pat. Off.

Kind to your eyes

Kleerfect
THE PERFECT PRINTING PAPER

Hyfect
ALL-PURPOSE BOOK PAPER
Rotoplate
PREFERRED FOR ROTOGRAVURE

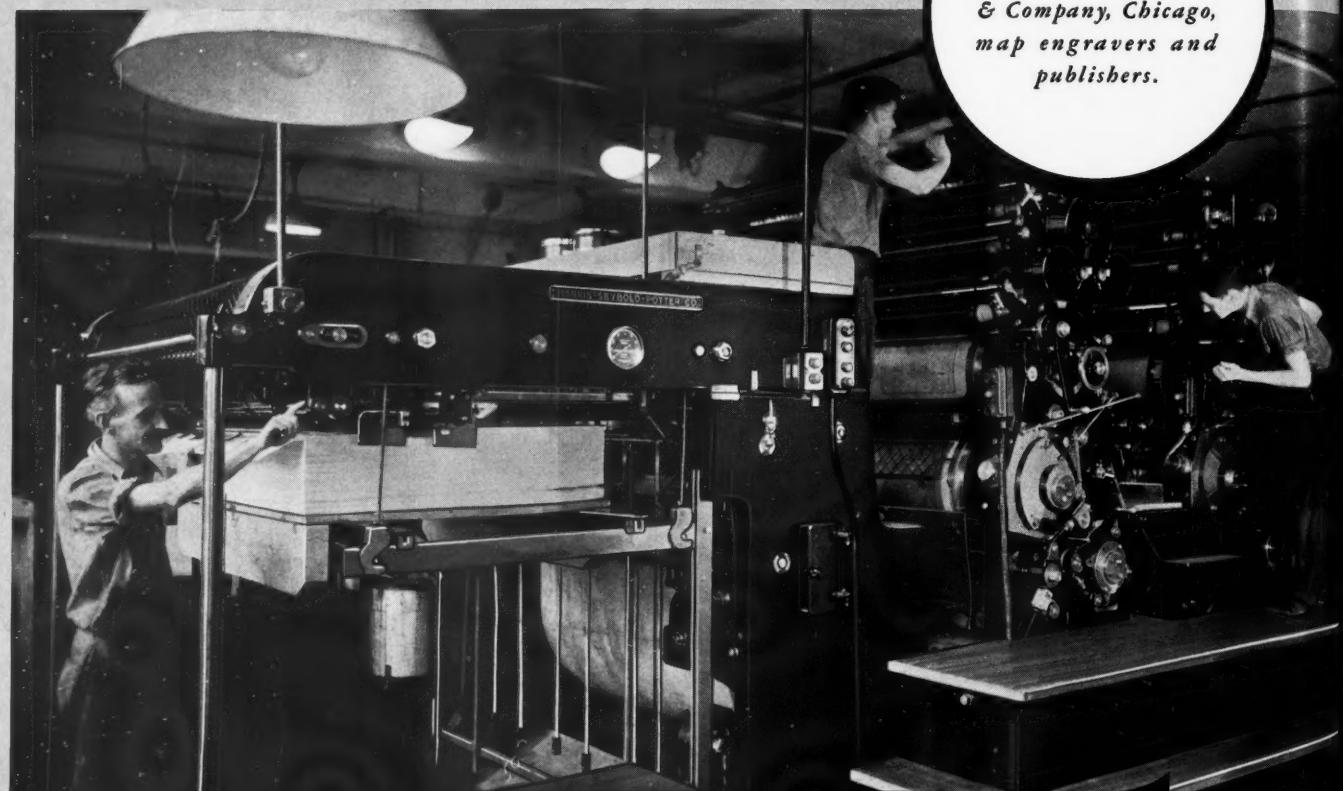
Both sides alike

KIMBERLY-CLARK

PRINTING PAPERS

THE CHOICE OF THE LEADERS

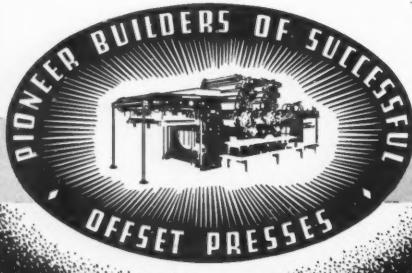
Photograph is by
courtesy of Rand McNally
& Company, Chicago,
map engravers and
publishers.



Harris Offset Presses

• • • • Equipment with which
Leaders Build Profitable Business

- Around the world—whether your view is over a map or through the pressrooms of the industry, Harris Offset presses contribute to progress and well being. Wherever there is need for lithography—the modern method of business—there you will find need for Harris Offset press equipment. Modernization demands that the job be done by the process that best fits it. Requirements for greater offset production are answered by the pioneer builders of successful offset presses in the speed, precision and dependability of the eight sizes of Harris Offset presses that cover every offset requirement.



HARRIS OFFSET PRESSES

Commercial Group:

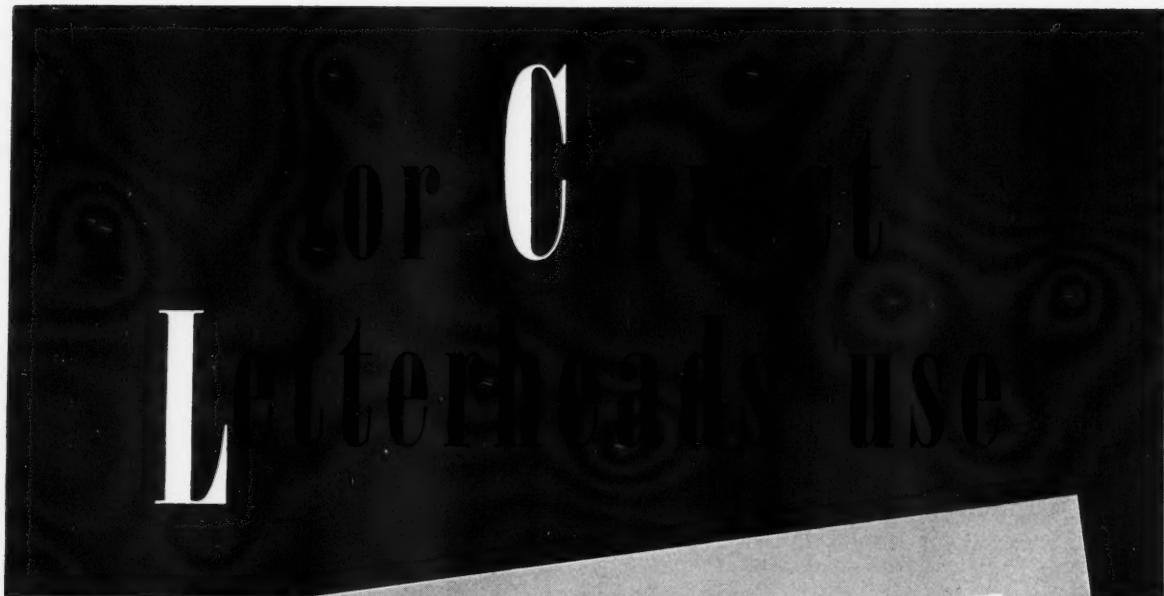
17" x 22", 21" x 28", 22" x 34"
in single color.

Color Group:

26" x 40", 35" x 45" in
single color; 41" x 54", 42" x
58", 46½" x 68½" in one,
two, three and four colors.

HARRIS • SEYBOLD • POTTER COMPANY

GENERAL OFFICES: 4510 East 71st Street, Cleveland, Ohio • HARRIS SALES OFFICES: New York,
330 West 42nd Street; Chicago, 343 South Dearborn Street; Dayton, 813 Washington Street;
San Francisco, 420 Market Street • FACTORIES: Cleveland, Dayton.



Correct Bond

Rag Content

The Best Paper in Dayton, Ohio

ADHESION
PERMANENT

CORRECT BOND PAPER is manufactured by our own process by our affiliated subsidiary, DAYTON PAPER & PENCIL COMPANY, DAYTON, OHIO.

Please Mention The INLAND PRINTER When Writing to Advertisers

7 MONOTYPE EQUIPMENTS for LITHOGRAPHY • OFFSET • GRAVURE

- *M-H
Photo-Imposing System
- *M-H
Overhead Motor-Focusing Camera
- *M-H
Vertical Photo-Composing Machine
- *M-H
Vertical Plate-Coating Machine
- *M-D
Simplex Photo-Composing Machine
- *M-D
All-Metal Precision Camera
- *M-D
Offset Color Proving Presses

A practical method by which line color register can be obtained without the use of a photo-composing machine in making offset press plates. Involves the use of a Layout and Register Table, a Registering Vacuum Frame and Register Chases. Made in two sizes.

A specially designed all-metal camera, embodying many new and exclusive features. Scientifically constructed to hold the copy, lens and the sensitized surface in their correct relation to each other. Convenient and quick-operating on wet or dry plates, film or paper. Special features and attachments include overhead method of suspension; motor-movement of lensboard and copyboard for focusing; micrometer adjustments; darkroom operation and control; special sliding screen carriage and housing; vacuum back; diffuser; oscillating, tilting or horizontal copyboards, etc. Made in two sizes.

With Non-Embossing Negative Holder and Universal Register Device—designed for the special purpose of securing close precision in registering negatives for single and multicolor process work in lithographic offset and gravure plate making. Accuracy in positioning images on the plate is assured by rigid construction and by the use of notch-bar positioning mechanism with micrometer movements for final adjustment into position. Made in three sizes.

For distributing and drying coating solution on plates intended for use on offset and gravure presses. In comparison to horizontal machines it saves time, uses less solution and makes better plates. Standard model in four sizes; Junior model in one size.

For the accurate placement of images on offset or lithographic press plates. Simple in operation and designed for multicolor reproduction or simple black-and-white work and step-and-repeat work. Made in two horizontal models.

For the production of line and halftone negatives, with provision for the addition of special units for color and process work. "It helps you grow and grows with you." Handles film or paper negatives, and dry or wet plates. Made in 24x24" and 31x31" sizes.

Produce proofs in perfect register from either zinc or aluminum plates or stones. Bed plates adjustable. Hand and electrically operated models available in four sizes.
*Folders illustrating and describing the above equipments will be sent on request.

Lanston Monotype Machine Company • Philadelphia, Penna.

(Composed in Monotype Twentieth Century Family)

Form printing that yields *MORE PROFIT*



SELL HAMMERMILL SAFETY PAPER FOR THESE PRINTING JOBS . . .

Acceptances	*Pay Roll Checks	Financial Advertising
*Store Gift Certificates	*Guarantee Slips	Specialty Letterheads
Stock Certificates	Coupons	Stock Prospectuses
*Book Approval Certificates	Policies	Subscription Books for
Claim Forms	Receipts	Soliciting Funds
Bus Tickets	Notes	*Credit Slips
Requisition Forms	*Theater Passes	*Prescription Blanks
Vouchers	Wills	*Corporation and
Lodge Cards	Legal Documents	Business Checks

(*Specimens in Hammermill Safety Portfolio)

HAMMERMILL
SAFETY

Here's a selling idea—and a selling help—to create pleased customers, reorders and printing jobs that are more profitable to both printing buyer and printer

SOME printed forms will do a better job for the user if they look especially important. An installment contract, for instance. An insurance policy, a prescription blank, a guarantee slip, a lodge card.

To put these forms into the "important" class, put them on paper that looks important. The kind of paper people see used for checks, drafts and other money-value documents—Hammermill Safety paper.

There's more profit too, and less competition, in selling this sort of printing job because it makes the buyer think in terms of the job to be done rather than the last penny that can be squeezed out of the quotation. A form printing job like this on Hammermill Safety not only brings a better initial profit, but it creates a better pleased customer and is more likely to bring a reorder.

You can develop jobs of this kind by showing the prospective customer how his job will look when produced on Hammermill Safety paper. Use the printed demonstration material in the new portfolio of commercial printing jobs on Hammermill Safety.

SEND THE COUPON TODAY FOR YOUR FREE COPY OF THIS PORTFOLIO

AP-Ma

Hammermill Paper Company, Erie, Pa.

Please send me your new Portfolio of Commercial Printing on Hammermill Safety Paper to help increase my printing volume.

NAME _____

POSITION _____

(Please attach to your business letterhead)

MAXWELL

**MILLS AT
FRANKLIN, OHIO**

Manufacture

**ONLY
BOND AND OFFSET**



MAXWELL IS MADE WELL

HOWARD

MILLS AT

URBANA, OHIO

Manufacture

ONLY

BOND - LEDGER

MIMEOGRAPH

HOWARD BOND

THE NATION'S BUSINESS PAPER

TO INTERPRET ELEGANCE IN PRINT

*BERNHARD
MODERN
roman & italic*

Lucian Bernhard's latest type design brings the artist and the artisan in type a new medium with which to interpret elegance in print . . . Neo-classic is the word to describe it. Following no particular antecedent, it nevertheless embodies the characteristics of classic letter forms in a design that is as modern as today. The result is a type with the dignity essential to a corporate report, the freshness needed in the announcement of a smart *coutourier* . . . Less exacting jobs can well be set in Bernhard Modern, too. Its legibility recommends it for practical, everyday printed pieces; its decorative quality insures them against looking commonplace . . . Write for a specimen today

A M E R I C A N T Y P E F O U N D E R S • Elizabeth, N. J.

94%

of the
Literature

Distributed at These Two
Shows can be Folded on the

CLEVELAND "DOUBLE-O" FOLDING MACHINE

234 Pieces of Literature Collected
15 Pieces Too Large for "Double-O"
219 Pieces Come Within "Double-O" Range

FOLDING, as you know, is an important operation in the production of Modern Advertising Literature.

The Folding Machine that makes the great variety of folds that present-day Direct Advertising requires, will aid you in procuring this desirable and PROFITABLE class of printing.

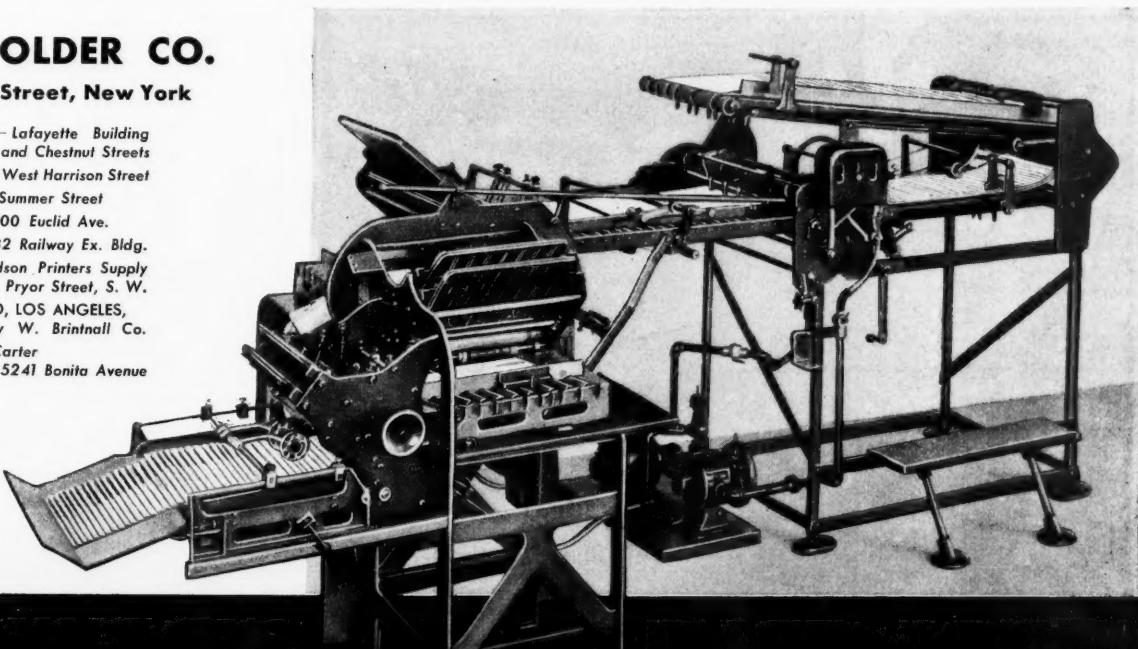
The MODEL "DOUBLE-O", with its 3 Folding Sections and 9 Folding Plates more than provides for the great variety of folds. Its 4 x 5" to 22 x 28" Sheet Size, covers the size range. Its high speed — THE FASTEST FOLDER BUILT — assures LOW COST per 1000 folded copies.

A Model "Double-O" installed in your plant gives you Variety, Speed, Accuracy, Convenience . . . Also it makes Folding one of your most PROFITABLE operations. Ask for "IN STEP WITH THE TIMES." It gives you much valuable folding information.

DEXTER FOLDER CO.

28 West 23rd Street, New York

PHILADELPHIA — Lafayette Building
Fifth and Chestnut Streets
CHICAGO — 117 West Harrison Street
BOSTON — 185 Summer Street
CLEVELAND — 1900 Euclid Ave.
ST LOUIS — 2082 Railway Ex. Bldg.
ATLANTA — Dodson Printers Supply
Co., 231 Pryor Street, S. W.
SAN FRANCISCO, LOS ANGELES,
SEATTLE — Harry W. Brintnall Co.
DALLAS — J. F. Carter
5241 Bonita Avenue



The CLEVELAND

Model "Double O"
Folder with continuous
feeder.
Powered by Kimble.

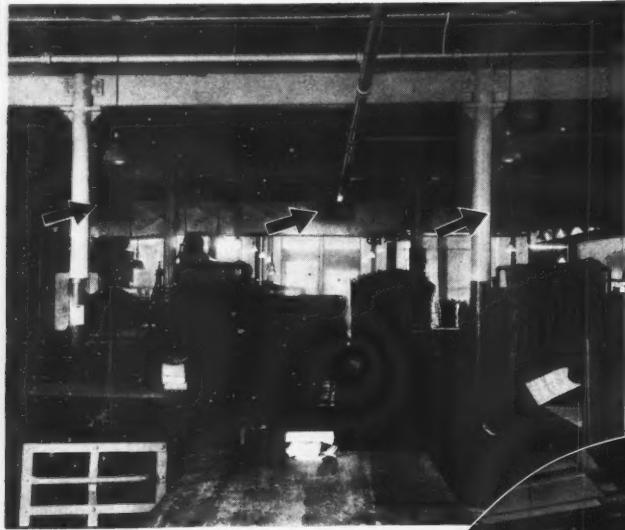
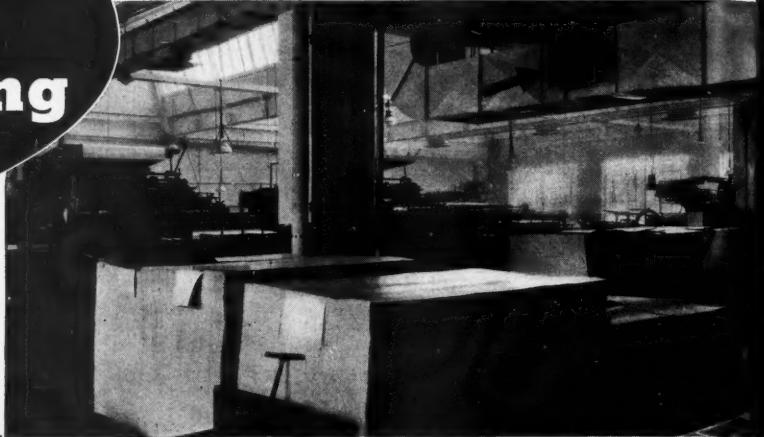
1500 Press Hours SAVED FIRST YEAR after installing

Carrier

Air Conditioning

J. Horace McFarland Co., Harrisburg,
Pa., Proves Economy of Controlled
Temperature and Humidity

MUGGY TODAY—DRY TOMORROW! But it makes no difference here—the Carrier System keeps the temperature and humidity exactly right—and there's no time lost in re-registering forms, slip-sheeting runs, or tripping the presses to avoid curled sheets. In one year the McFarland Company saved 1500 press hours. How's that for a saving?



BINDING, TOO, causes no headaches for the McFarland Company. The same Carrier System that dehumidifies and cools the press rooms in summer, humidifies the bindery in winter. Result of this equipment is just what you would expect. Better appearance of the finished work, fewer rejects, and definitely increased production.

You Can't Afford NOT to Have Carrier Air Conditioning

WHERE do you make your profit? In the press room, of course. If you can keep your presses running at normal speed—without wasting time in re-registering forms, remaking plates, slip-sheeting and tripping the presses—most of your battle is won. You can estimate more accurately—meet competition more easily—make better profits on every job.

It's a proved fact that Carrier Air Conditioning quickly pays for itself out of increased profits. Take Edward Stern & Co., Philadelphia, for example, who report that savings in presstime and waste alone justify Carrier Air Conditioning—to say nothing of the increased health and efficiency of employees. Or the experience of the New York Lithographer who lost 15 minutes in one season—as against 24 days for his nearby competitor. And you can easily figure how quickly McFarland saved the cost of its Carrier System, when 1500 hours were saved in one year alone.

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Send me, without obligation, complete information on Carrier Air Conditioning for my Printing Plant.

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SHOP TEMPERATURE REACHES 109° ... DAYCOS RUN 24 HOURS A DAY

PLANT SUPERINTENDENT: "Dayco Rollers are ready to start on the gong Monday morning and keep going 24 hours a day all week. We often run 'em three weeks without an adjustment."

DAYCO REPRESENTATIVE: "I'll bet these presses have seen a lot of service."

PLANT SUPERINTENDENT:
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than ten years old. That's a handicap on rollers. And heat is another. It gets hot here in the summer—as high as 109°."

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No matter what type of work you do, Dayco Rollers will give you unrivaled service. Keep them clean and they'll perform like new rollers for millions and millions of impressions. Ask us to have a representative study your requirements and meet them with Dayco Rollers specifically built for you.

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THE DAYTON RUBBER MFG. CO. ★ DAYTON, OHIO

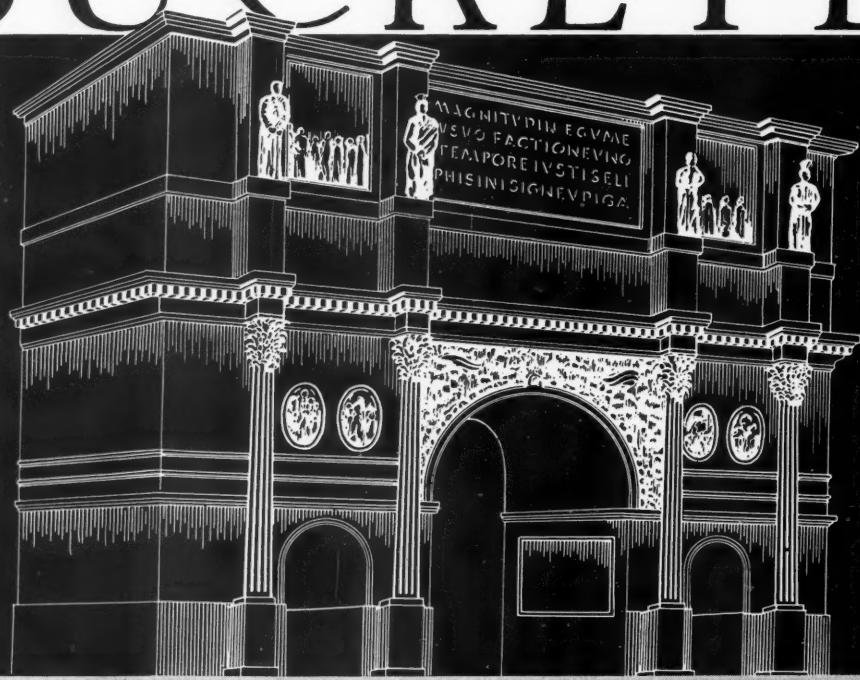
Dayco Rollers



DAYCO BASE AND SLEEVE
CAN BE APPLIED TO ANY STOCK

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EXECUTIVE: "That's the easy way to change magazines . . . but how much time does it take?"

OPERATOR: "Well, a good cigar says I can make a complete change in 30 seconds. And any magazine, bottom or top."

EXECUTIVE: "No bet . . . you took me for a cigar on that One-Turn Shift."

OPERATOR: "Yeah, 1½ seconds to shift from the first magazine to the fourth . . . but you forgot that it only takes three turns to shift from top to bottom."

EXECUTIVE: "I should have realized that. No wonder you're turning out more work! Look at the time you're saving."

OPERATOR: "Always thinking about production, aren't you, boss? Well, I can give it to you on this Master Model . . . and not work any harder, either."

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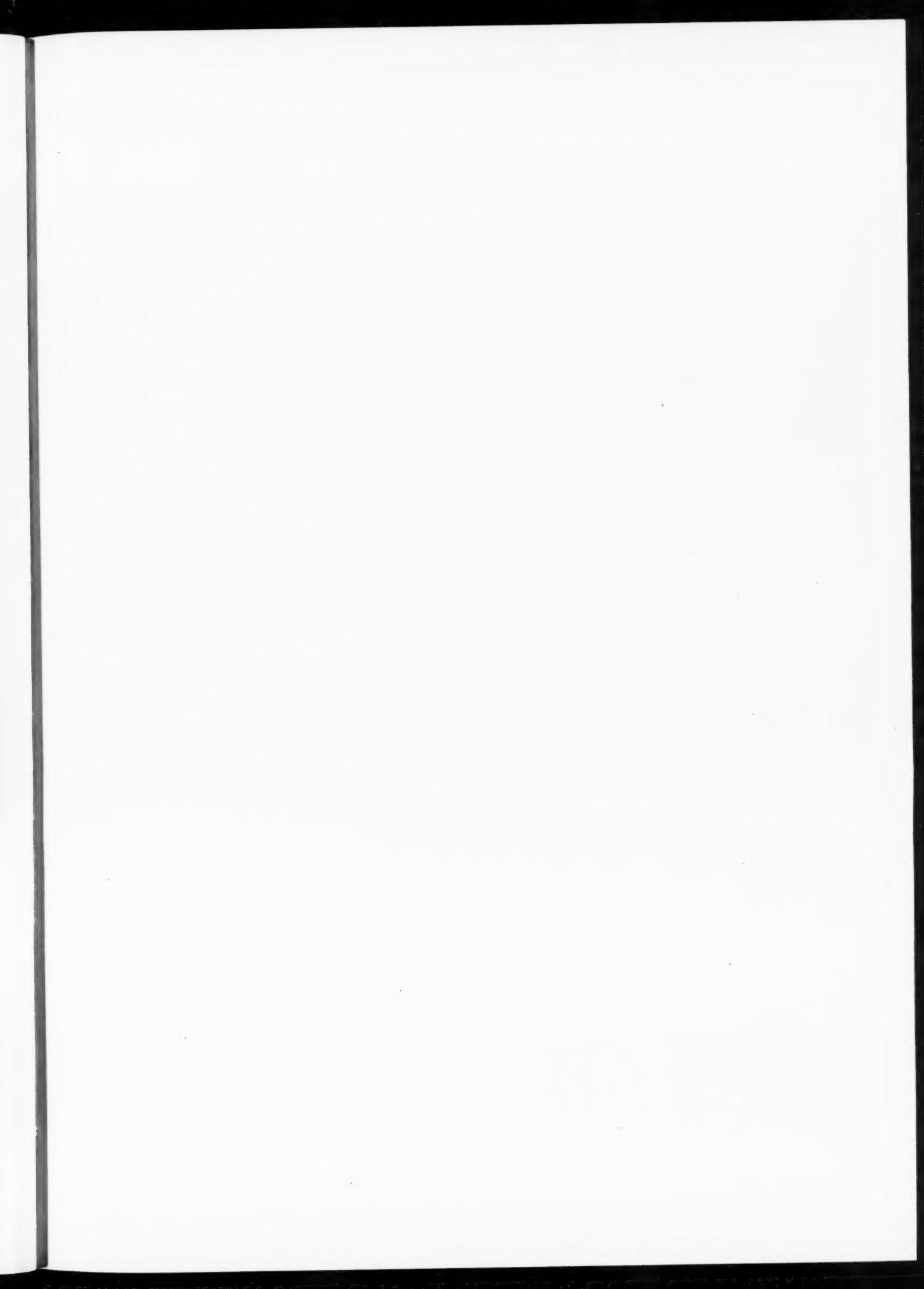
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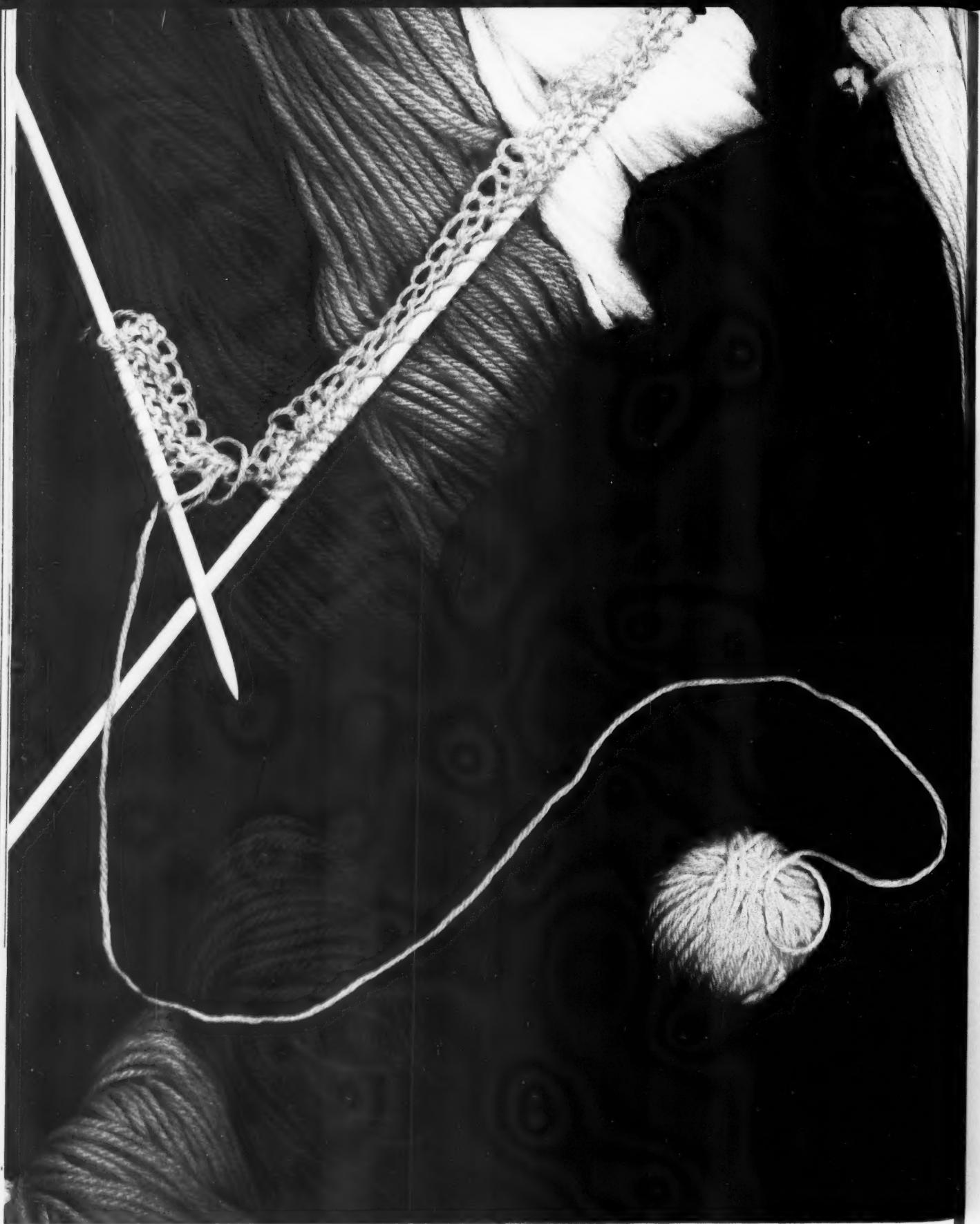
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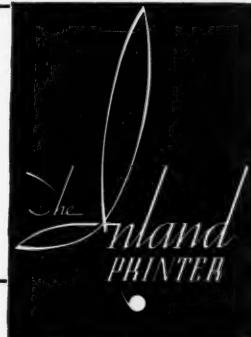




*Artistry in color photography, skill in the mechanics of color platemaking, are here strikingly exemplified.
Color photograph and color engravings made by the Crescent Engraving Company, of Kalamazoo, Michigan*

April, 1938

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J. L. Frazier, Editor

PAPER CONTROL: WHY AND HOW

Paper-handling difficulties in your plant can be solved by relatively simple means. "Technical control is important but it isn't necessary to become too technical." Order paper with relative-humidity specifications, then check it

By KARL F. WEIKEL

MUCH SCIENTIFIC information of inestimable value concerning the proper handling of paper has been printed within recent years. Unfortunately, a great deal of this information has been overshadowed by the ancient superstitions and fetishes which have grown up with the printing and lithographic industries. Paper has been, and to many still is, a mystery. All kinds of vagaries, quirks, and devilish characteristics have been attributed to it.

But paper, while a more or less complex organic material, is just as susceptible to ordinary applications of simple logic as any other material or piece of machinery. Certain causes invariably produce certain effects, and for every effect there can be found a definite cause.

Now if any printer or lithographer were asked to give his reason for seasoning paper, the reply of course would be that paper is seasoned to bring it into equilibrium with the room condition. There is, I believe, no question of the fact that paper with a relative humidity of 35 per cent, brought into a pressroom, the atmospheric relative humidity of which is, for example, 55 per cent, must be brought into at least approximate equilibrium before running, if any degree of accuracy in registration is expected. *Despite this fact, the virtue of seasoning paper is doubtful.*

The seasoning of paper can, and frequently will, do just as much if not more harm than good! This, unquestionably, is completely counter to all of the age-old

and time-honored precepts of our lithographic and printing practice. But let us review a hypothetical case.

Assume that we have a job coming up to be run in a normal pressroom (either lithographic or typographic) which is not air conditioned; assume also that our conditions are 60 per cent relative humidity at 80° F. We season our paper and refile it. But meanwhile the wind has risen and, through the agency of uncontrollable natural phenomena, conditions change to 40 per cent R.H. at 80° F. The temperature can, of course, be kept from dropping unduly. But the sheets which were seasoned at the wet conditions will immediately begin to give off moisture and shrink at the edges, probably causing a wrinkle at the corners. There will be sheets in the lot which have been seasoned to all of the intermediate conditions between 60 per cent and 40 per cent of relative humidity, but only the last ones will be in equilibrium, and those only until the next atmospheric change. The result is that we have sheets in all conditions; the wet ones will shrink and our succeeding colors will be out of register.

The letterpress printer, of course, can move and cut plates to remedy his predicament; but things have a more serious aspect for the lithographer. It would seem, therefore, that the seasoning of paper for use in a normal pressroom is not such a good idea. It might have been just as well to run the paper as it was, because there was just as much chance of the atmosphere changing into equilib-

rium with the paper as there was of it staying where it was when the paper was seasoned in the first place.

The hygroscopic sensitivity of paper is well known. Printers and lithographers are also familiar with such causes and effects as coated-one-side paper curling up when wet and down when dry. It is generally known that paper will stretch while it is absorbing moisture, and will shrink while it is giving off moisture. Accordingly, the ideal condition would be one wherein the paper would neither gain nor lose moisture. In this connection, a variation of 5 per cent relative humidity is extremely accurate for all practical purposes, and 8 per cent is not excessive.

Most of the paper difficulties can be overcome by maintaining constant conditions in the pressroom—in other words, by means of air conditioning.

Full air conditioning provides control of both temperature and relative humidity; it necessitates a refrigerating device and a humidifying device. Dehumidification alone, while advantageous at times, is needed for only three or four months. Humidification is much more necessary and can be used most of the year.

In most localities, natural conditions are very wet during the summer months and very dry during the winter. Since the winter dry period extends over a much longer time than does the wet period, attention should be first turned to winter conditions. Temperature should not be troublesome since most shops have adequate heating plants.

It will first be necessary to determine what percentage of relative humidity will be the most advantageous to maintain. A range between 40 per cent and 50 per cent probably will be the best point for everyone concerned. However, a cursory survey of the pressroom in question and the surrounding locality with respect to humidity conditions should yield sufficient information to permit a simple determination of the approximate mean conditions. Determine that mean point and, if anything, decide it to be somewhat on the high side.

For example: if the maximum were 70 per cent and the minimum 25 per cent, the mean will be 47.5 per cent or between 40 per cent and 50 per cent.

Once having decided upon the mean point, the next step is to attempt to maintain it. If the 40 to 50 per cent range has been decided upon, it is necessary only to keep reasonably within it; a 5 per cent regulation is, for all practical purpose, of ample accuracy. If steam is piped along the pressroom and discharged into the air with a fair degree of distribution, the amount of moisture can be regulated and the relative humidity easily controlled. Constant checks will help.

During the summer season, when both the relative humidity and the temperature are ordinarily high, in order to reduce the relative humidity we must either remove some of the moisture or expand the air carrying it. The former requires some means of refrigeration or some means of adsorption. The latter is usually accomplished by the further application of heat. While heat unquestionably expands the air and reduces relative humidity, it makes working conditions almost intolerable when the outside temperature is high. If the pressroom air is kept moving at a fairly rapid rate, conditions of temperature will be much better and, at the same time, the higher velocity air will be able to support more moisture, thus somewhat reducing the relative humidity. Accordingly, the pressroom should be well ventilated, and the air kept moving through it at as high a rate as possible without causing distress to the process. Adequate forced ventilation usually will reduce the relative humidity to within a reasonable point and will at the same time make working conditions within the building much more comfortable.

Having determined the relative-humidity range and set about keeping the conditions constant, it would still seem logical to continue with seasoning of paper and enjoy the benefits of constant conditions. However, the seasoning process is still tedious and expensive if the paper is in sheets.

Accordingly, when paper is purchased, a relative-humidity specification should be added to the order and the paper required to have a relative humidity within the chosen condition. Then, if the paper is received in the condition such as was specified, there should be no reason to season it, since the objective of paper seasoning already will have been accomplished without the printer or lithographer having had to hang the paper. With such an arrangement as has been outlined above, the paper-seasoning ac-

tion will be required to hang and season this paper, to say nothing of other expenses involved, the printer might quickly flatten the sheets by applying heat to the edges of the pile. The heat will soon dry the edges, shrink them, and remove the difficulty. The sheets probably will condition themselves as they are press-fed.

Many of the vagaries evidenced by paper-coated and super-calendered papers in particular—arise from causes other than relative humidity. Frequently a skid which is delivered in perfect equilibrium, and which is still balanced when it starts to run, will be found to be made up of wavy and distorted sheets. Many times these distortions can be traced directly to mechanical strains to which the sheets have been subjected. The iron bands placed around skids for purposes of shipping serve their purpose well and protect the sheets from going adrift during the bumps and wobbles of shipping, but they have a strong tendency to squeeze the edges of the sheets and cause a bulge at the center, or to make the entire skid wavy. Any strain under which a skid of paper may be placed will tend to distort the sheets. Accordingly, the iron bands on every skid of paper should be broken as soon as it is delivered, and, if possible, the paper permitted to sit freely for a few days before going to press in order that the sheets may settle and flatten themselves to normal shape.

The same reasoning dictates that no heavy weight of any kind should be placed on top of skids unless that weight is equally and evenly distributed throughout the entire area of the top surface. But even at that, it is better if the skid be subjected to no weight greater than its top board. The paper, of course, should remain wrapped until it is brought into the pressroom, at which time the skids should be unwrapped or the wrappings slit at the corners.

It must be remembered, however, that the basic structure of paper can cause many difficulties, and that there is very little that can be done with paper which has been wrongly made or poorly treated in its making. It may be assumed with reasonable safety, however, that the mills will make and handle their paper properly in so far as they are able. Mistakes are always possible, nevertheless, and it is well to be continually on watch for poorly made paper, machine distortions, and roll curls.

Paper Utopia?

Cost of paper is usually about one-third of the cost of a printing job; the importance of good paper and proper paper handling is therefore apparent. What some printers look for is a sort of miracle stock, says J. G. Patrick, writing in *The American Ink Maker* for March—stock that will show uniform results regardless of varieties of screens furnished by customers, and regardless of varying plant conditions.

Why printers are still a long way from attaining this Utopian ideal is explained by Mr. Patrick, who also points out that variations in atmospheric conditions in pressroom are usually the cause of most major troubles. He also shows why friendly conferences between printer, papermaker, and ink-maker—through the medium of technical service men—will help to eliminate many difficulties.

tivities probably can be discontinued completely, or at least reduced to a bare minimum. Of course, it may be necessary to season occasionally, when a mistake has been made or something of that sort occurred but, in general, paper seasoning by the printer or lithographer should be at least greatly reduced.

Under any circumstance, it is a great mistake to season all paper indiscriminately before use. A considerable saving may be realized if paper is first checked for relative humidity and compared with room conditions. As often as not the paper will be within 8 per cent of the room condition and can be safely run without having been seasoned.

It must not be assumed, of course, that the foregoing will constitute a panacea which will completely eliminate all paper troubles. There are bound to be times when it is necessary to apply the cause-and-effect method of reasoning. To illustrate: the occasion, we will assume, is a rush job, the paper for which shows a wrinkle at the corners because, through

In the foregoing, the question of making rigid relative-humidity specifications has been stressed. However, if specifications of any kind are made, and if the material in question is not checked to ascertain the degree to which those specifications have been met, there is little point in having specified. However, specifications of some kind are necessary for every raw material, and every material has certain definite points which must inevitably be specified. Accordingly, since specifications are made, it behooves those who make them to institute some degree of technical control as a protective measure. Even if no specifications beyond the old, time-honored ones have been decided upon, some degree of technical control for the mere purpose of determining more carefully and correctly some of the characteristics of the received material will in a short time prove very helpful.

In many cases, the words "technical control" will conjure up in the mind of the person hearing them a picture of an elaborately immaculate laboratory with several serious-faced young men in white coats peering intently into sizzling test tubes. Such, however, is far from the true case. Such an arrangement is undoubtedly splendid in its place, but that place is not in the average printing or lithographing establishment because the technical control required in these industries need not be nearly so technical. Technical control is merely another name for the process of finding out if you are getting what you are paying for, and, if not, just what you are getting. However, a chemist or a Doctor of Science is not necessary for the business. Technical control for the average printer or lithographer requires only a man with normal intelligence, common sense, and a few instruments, the nature and relative importance of which will vary, of course, with what is required of the paper. Consult the service man from the paper mill which supplies you and he will probably be very glad to help you get started on some degree of "technical control."

Unfortunately there lurks a hidden danger in all specification checking. That danger is that we may become excessively technical and grow too exacting with regard to things which, although they may be imperfections in some cases, have no bearing upon our particular process. This danger must be constantly and carefully guarded against. At least half of the benefit which can be derived from a system of technical control comes from the establishment of a better understanding and a spirit of coöperation which arises from keeping requirements on a reasonable basis.

There is scarcely any question but that the best way to find out how paper is going to run is to run it. This, however, is a slow, expensive, and troublesome testing method which would soon defeat its purpose. So it is to eliminate the possible unnecessary expense that "technical control" is established. The man to whom the technical-control duty has been allotted must investigate all paper immediately upon its arrival, apply to it such simple tests as are required to determine its physical characteristics, and decide

ences have been to relative humidity. The reason is because relative humidity is much more easily obtained and is a more workable value and, consequently, for the purposes herein discussed a more important value than is moisture content.

At any rate, the easiest means of determining the relative humidity of the incoming paper is with a sword hygrometer. There are several makes of this instrument available, one of which is arbitrarily graduated, with a movable face, and another which reads directly in per cent of relative humidity. The latter is somewhat more convenient although the former is equally accurate for relative determinations.

It is freely conceded that an extremely accurate reading of relative humidity cannot be readily, if at all, obtained with a sword hygrometer, and that the device, in its present form, is an instrument with definite limitations. But it is still the most convenient; and, if checked frequently, its accuracy is more than sufficient for most practical purposes. As long as paper is sufficiently warm to permit the use of the instrument without the formation of frost on the blade, the instrument will probably furnish results of ample accuracy. Temperatures in any range above freezing, and below boiling, incidentally, seem to have practically no perceptible effect upon the relative humidity of paper. This would seem paradoxical but is probably because the moisture in paper is present in a liquid state rather than in the gaseous state in which it is found in air.

It will scarcely be necessary to test every skid of incoming paper unless some difficulty has manifested itself in one skid. In such a case it might be well to test each skid in order to determine whether or not the entire order is affected. Ordinarily, however, skids should be chosen at random from the shipment so as to test approximately half of the total number. Then, from each chosen skid take at random about twenty sheets for testing purposes. Those which are not used may, of course, be returned to the skid whence they came. In this manner a reasonably representative test should be obtained.

The appearance of the sheet and the question of whether or not it is of the correct shade will, of course, be a matter of great importance. In this check it is necessary to do only what has always been done: inspect carefully the surface of the sheet and compare it with the sample for the shade that has been specified or chosen as standard for the kind of paper in question.

The sheet can now be held up to some source of light and inspected for any spots, streaks, or other imperfections.

Fine Map Job

Poor register and other presswork troubles caused by incorrect atmospheric conditions have been eliminated in the map-reproduction department of the United States Geological Survey of the Interior by the installation of an air-conditioning system, according to the Carrier Corporation, Syracuse, New York, which made the installation. Improved conditions have resulted in greater control of operations.

Printing of United States geological survey maps is one of the most specialized jobs of its kind. In 1934, troubled by register difficulties, experts in charge of the work decided to install air-conditioning. After three years' experience with it, according to Carrier, the experts report decidedly satisfactory results. The system in use affords a constant temperature of 80 degrees and humidity of 55 per cent.

whether or not the paper is sufficiently close to specifications and whether or not it is safe to run.

Thus, by some system of more or less relative determinations, the "technical control" may arrive at some decision as to how paper may be expected to perform on the press. There have been written a number of books on the subject of paper testing, and a number of pamphlets on the subject have been issued by the Government. However, the majority of the books were written for the benefit of the pulp-and-paper industry and the pamphlets originated in the Government Printing Office and, while they are highly informative, the methods set forth in these books and pamphlets are, for the most part, somewhat too involved for the control purposes of the average printer or lithographer.

On the incoming paper, the first point on which a check would be desirable will probably be the relative humidity. It will be noticed that at no time has moisture content been mentioned but that all refer-

Occasionally it may be found that sheets within a lot of paper will vary considerably as to their quality of ink receptivity—so much so that two sheets which follow one another through the press will come out showing a very appreciable difference in the color printed thereon. Usually when this occurs, it is too late to do much about the matter since, as a rule, it is not caught up until a considerable portion of the job is done. The technical control easily can determine the ink receptivity of the paper as soon as it arrives. There are several inks available for this test, all consisting of a non-drying oil and a pigment. This ink is smeared with a spatula upon a small area or corner of the sheet, left for about five minutes, and then wiped off with a clean rag. The degree to which the sheet is receptive is immediately discernible from the relative darkness of the remaining stain.

In checking paper received it is of paramount importance to determine the basis weight of the sheets received. Considerable embarrassment as well as financial loss can result from accepting paper which is lighter or heavier than specified. Paper will, of course, be bought on a definite basis weight, and this basis weight will be well known to the buyer. The technical-control man should then weigh the chosen test sheets to determine the actual weight and any undue variation which may exist.

The caliper of a sheet is in some cases extremely important and should be checked very carefully. Since in the matter of checking specifications it is necessary, in order to make a fair test, to select a representative sample, it is in this case very necessary to obtain a good, representative, average thickness. It is well known that the thickness of a sheet of paper, taken at various points in the sheet, will vary considerably and, if no two readings coincide, it is not considered that the sheet is bad. Accordingly, fold the sheet to be measured into sixteen thicknesses, caliper it and divide the resultant measurement by sixteen. In this manner, a good average thickness is obtained which takes into consideration sixteen different points in the sheet. If it is preferred, a bulk tester can be employed in the approved manner.

Practically every paper user is deeply interested in the strength of paper in some form or another, some holding tensile most important, some tear, some folding, and some Mullin or bursting strength. The various testers therein involved are splendid instruments, serve their purpose well, and are valuable to have. However, unless it is absolutely necessary that the component parts of the paper's strength

be accurately known, the Mullin test should be sufficient. The bursting strength of paper will give a reasonably good indication of what may be expected of the paper under the tear, tensile, and fold tests; and it will be found that the readings derived from these instruments will be quite comparable to those from the Mullin Tester. Consequently, the Mullin Tester should furnish, in most cases, all necessary information as to actual strength of paper.

All printers and lithographers should be interested in knowing to some degree the "resistance to pick" which their purchased paper will offer. Various people recommend various methods of making this determination but the simplest method is probably that of the sealing wax test. There is on the market a set of graduated waxes, graded and numbered to a standard, according to hardness, and full directions are furnished by the manufacturer with each set.

There have been voiced a great many objections to the wax-testing method on the grounds that weather, temperature, in fact all atmospheric conditions, will affect their accuracy. This is unquestion-

ably true, but the waxes were never intended as an absolutely accurate means of measurement. They are merely a guide to aid in obtaining a relative determination. They will, nevertheless, give an indication of ample accuracy for all practical purposes under reasonable conditions. At any rate, they will be a test as exacting as any to which the paper actually will be subjected, because inks, rollers, blankets, and other items which might cause picking are affected by atmospheric conditions to almost the same extent as are the waxes, and the paper is affected equally.

If the test sheets which have been chosen give undesirable results on any of the tests to which they have been subjected, these results should be accepted as a warning and the skid whence they came should be promptly investigated more deeply by choosing at random other test sheets from a different part of the skid. If these too show up badly, they may be considered as justification for rejecting that skid.

The tests and suggestions above outlined will not apply unconditionally to all kinds of paper, but it is hoped that they are sufficiently comprehensive to give at least a skeleton outline for a simple system whereby to obtain more suitable papers and to reduce paper difficulties. In connection with such a system of so-called "technical control," as stated before, the man to whom that duty is allotted need not be a chemist or paper expert but he should be a man of at least normal intelligence who has some conception of what will be expected of paper after it is in the building and on the presses. The consultation of the service men from the various paper mills is invaluable and it will be found that, by availing yourself of their services in this connection, the entire industry will be benefited.

In order to extract lasting good results from a system such as the above outlined one, it will be necessary to maintain for future information and reference some sort of record of findings of the technical control. A convenient-sized card containing all the items which are to be checked as well as all ordering characteristics of each particular lot of paper, with some small space for remarks, should prove convenient and useful.

You will probably find that, once it is fairly well established and operating, your technical control will extend itself over practically all of your raw materials and will soon be proving itself to be the best paying investment you ever made. But here's a point to remember: *control* is the important thing, and you should guard against becoming too *technical*.

Trouble Check

Atmospheric problems that a printer encounters, and that can be eliminated by relative-humidity control, are listed in a bulletin issued by Thermal Units Manufacturing Company, Chicago:

Register: Where humidity is not controlled, paper will alternately lose and regain moisture, depending on room conditions; it will pick it up again or lose more in the pressroom if conditions there are different. In an average plant, moisture content in paper may change as much as from 3 to 7 per cent; on a sheet 32 by 44 inches, this means a change of $3/32$ to $5/32$ of an inch in length and breadth.

Static electricity: Dry sheets retain the static charge, but humidified sheets will not; static cannot accumulate when paper is correctly humidified.

Offset work: Humidity being unequal in all parts of the sheet causes stresses and strains and produces a wavy sheet. When these waves become wrinkles in the press they not only spoil the job but have an injurious effect on the rubber blanket in use.

Binderies: Tearing strength of paper increases as much as 25 per cent with proper humidity, and folding strength up to 50 per cent, with folding endurance about three times as great. Proper humidity will impart elasticity to the coating on coated stock.

Labor Shortage

MUCH HAS BEEN SAID and written the last two years about a labor shortage, present or impending, in the printing industry. Statistics indicate definitely, on the one hand, that such a shortage is actually upon us. On the other hand, many insist that there is no labor shortage. "Look at the millions of unemployed." Whether this is another instance to prove that "figures don't lie but liars figure," is not my point here.

The statistics referred to are not only from the United States Employment Service and the Bureau of Census, but from the official records of the International Typographical Union.* With half of the country's printers forty years of age and over, and a yearly loss of 5 per cent from various causes, a training requirement running into thousands of apprentices is indicated. If this is actually the condition, apprentice schools, technical schools, and apprentices now enrolled in the industry cannot begin to meet this requirement.

THE INLAND PRINTER aptly asks, editorially in the January issue, "What is the printing industry doing about it?" It is very doubtful if the industry, through its own efforts, can or will do anything which will prove adequate. The United Typothetae a number of years ago developed a plan for lesson material which was to be all-inclusive. It was begun in a magnificent manner, but was allowed to dwindle, and was finally discontinued when the Blue Eagle screamed.

The courses developed by the Educational Commission of the Typographical Union are unequaled at the present time. They are, however, limited in scope to composing-room work. Similar statements truthfully can be made of the work of the Pressmen's Union and the Employing Bookbinders of America. The educational work which they have undertaken and are carrying on is excellent, but limited both in scope and extent. These limitations are but natural and arise both from the purposes of the organization itself and from the limitations of its resources.

*See "Decline of Apprentice Training," by Herbert C. Anderson, THE INLAND PRINTER, October and November, 1936; and editorial, THE INLAND PRINTER, January, 1938.

By VAN C. WALTON

Specialist groups working independently may develop most excellent training programs if their resources permit. They may even operate schools, as the Pressmen's Union is doing. But what group, alone and unaided, can operate a school which will graduate more than twenty or thirty men each year? And a program which stops with lesson material is insufficient to meet the needs of a large and growing industry. No lesson ever was written which was really self-teaching. Neither is it sufficient to plan their use in the commercial shop. While some journeymen have natural teaching ability, a great deal more than trade experience is required for successful trade teaching.

Properly trained teachers, adequate training equipment, and efficient, alert administration are indispensable. Added to these should be selection of students, a period of exploration and guidance, and follow-up after training is completed.

With programs developed by industrial groups there is the further difficulty that training of apprentices undertaken by employers is not likely to be acceptable to labor, and *vice versa*. The employers are "out to bust the unions" and to "develop cheap labor." The employers react in a similar manner to a labor-apprenticeship program. "The unions are restricting apprentice training to reduce both production and man power. They want to get a strangle-hold upon the industry." Or so it is said.

On the other hand, programs carried on simultaneously both by the employer groups and labor groups are likely to be wasteful because of duplication of effort, and to fail of full effectiveness because of lack of proper emphasis on various phases. Furthermore, no program can be fully successful unless it actually produces trained men for the industry and provides means for keeping itself effective. What employer can afford, under the commercial conditions of today and the hypothetical conditions of tomorrow, to maintain an apprentice school in his own plant—not to mention chasing out the newly developed journeyman to get his

journeyman experience in another jurisdiction? Every man he hires must produce. None of them have time, during their working hours, for learning or for teaching others.

Programs in apprenticeship being developed by the Government for various industries may work satisfactorily if accepted by unified industrial organizations. They may need further clarification, refinement, and revision. Prominent educators have cooperated in their preparation. But after all, there is still a question: Have those who prepared these programs been fully qualified?

Since the passage of the Smith-Hughes Act twenty years ago, the Government has been committed to a policy of financial aid for locally developed vocational-training programs under acceptable state plans. This was and is a big step in the right direction. Every effort should be made to see that this money is wisely and effectively spent.

There are those (many of them) who still say that printers cannot be made in schools despite the fact that the United Typothetae successfully demonstrated that its school could turn out journeymen from raw beginners in two and one-half years. There are some things which a printing school can do in the way of effective trade training and there are some which it cannot do. Employers and labor at large greatly underrate what a school can do along these lines.

It must, of course, be admitted that any school to carry out its program properly must be adequately equipped, have a staff of properly trained teachers, and be wisely and actively administered. Such an institution, if permitted full scope, could make better journeymen from untrained beginners than ever came from any shop. Given a free hand in the selection of enrollees, with means for following its graduates on the job for a short period of time, the advantages to the industry would be incalculable.

Not only could a school train journeymen, but it could upgrade journeymen who have ability. Its two fields of endeavor should be original training and advanced or continuation training. Knowledge is

the school's particular stock in trade. There is nothing learnable which a school properly organized for that particular purpose could not teach. Beyond this, however, no school can go far. It can develop only a limited amount of skill; and it can only begin the development of trade judgments and perspective.

The journeyman who has just graduated from a shop apprenticeship never has more than a few simple skills with some rudimentary judgments and very

consciousness—that sense of responsibility which develops from actually working for wages. (There are, incidentally, some who work for wages all their lives and never develop this sense.) Schools have their purpose, and it is bigger than commonly conceded; but it would be ridiculous to claim for them everything in sight.

It is doubtful whether there is at the present time any school in the United States which is coming anywhere near doing what *could* be done. And there is

replacement or apprentice training. This information is necessary not only for the country at large, but for various sections of the country. Not only is it necessary to know the numbers of apprentices needed to recruit the ranks, but it is also necessary to know what additional training should be provided to enable journeymen to keep pace with mechanical developments and trends.

Causes for labor turn-over, for glutted labor markets, mortality, and the effects of new inventions and various types of competition should be thoroughly studied. All these things have, or should have, a direct bearing upon determining whether a training program shall be undertaken, and the kind and extent of the program eventually developed.

But who shall make this survey, and what shall be done with it after it is completed? If a survey were made, and the findings showed without question that a training program should be undertaken, who is to assume the task?

At the present time there are three groups interested in the matter: the industry, public education, and the Federal Government. The industry has primary interest; but its elements, the employers on one hand and labor on the other, are not only not unified but probably not unifiable to the point where the industry can act satisfactorily in its own interest.

Public education is interested because, after all, a training program in any legitimate subject or subject group is an educational problem challenging the best brains and resources. But public education, representing forty-eight states, is not only not a unified entity, but cannot be made one. The public schools are the logical places for carrying out a program, but public education is in no position to conduct the needed survey nor to develop the program.

Finally, the Federal Government's interest is not educational but paternalistic. The Government, having no authority in the educational field except in its territories and among the Indians, can have no interest except that pertaining to the public welfare. It therefore cannot legally act in behalf of any group or specific industry.

At the present moment there is no organization which can satisfactorily undertake the problem at hand. The answer is, therefore, *the establishment of a Foundation for Educational Research by the industry itself.*

The Foundation should be headed by an educator—one who is not merely a school man—who knows something of the industry through personal experience and not by what he has supposedly

Eight Steps Toward a Solution

What can be done to avoid the impending labor shortage in the printing industry? Mr. Walton, in the accompanying article, examines the situation as it now exists, and recommends the establishment of a Foundation for Educational Research by the industry itself. An unbiased survey of employment should be the Foundation's first job, says Mr. Walton, after which the following program is suggested as a line of action:

1. Develop courses of study and lesson and text book material for all schools, from junior high school to technical school.
2. Encourage the establishment of properly equipped and well manned trade schools in the logical training centers.
3. Supervise training given in various schools.
4. Follow up graduates to determine the adequacy of training programs and probable needed changes in them.
5. Select or aid in selecting properly qualified teachers. This phase of the Foundation's activities would have no direct connection or bearing upon Federal or state teacher-training requirements. Its selections and recommendations would be based upon the individual's trade knowledge, skill, and ability, and his temperament, teaching ability, and educational viewpoint.
6. Discourage the training of people to teach printing by educational colleges. Printers selected to be printing teachers must of course be taught how to teach. But the making of printing teachers from high school graduates who may never before have seen the inside of a printing plant should be stopped.
7. Observe trends in the industry and advise and assist schools in maintaining up-to-date equipment.
8. Educate school administrators in the proper use of school shops.

little practical and less academic knowledge. His shortcomings are not always his fault, but rather are caused by the fact that his training has been subordinated to the common daily grind of a production program. The graduate of a school should be a far better workman because he has more practical knowledge gained at the same time he has been developing basic skills and judgments. He not only *knows more* but he know how to use his knowledge.

I am not writing any panegyric for a visionary, Utopian apprenticeship plan. I am merely mentioning what can be done. A re-reading of the last few paragraphs will serve as a reminder that I have mentioned what the school can do and what it cannot do quite so well. There are a few things which it cannot do at all, such as the development of job

still the question, "What is to be done about the threatened shortage of skilled labor in the printing trade?"

Usually, when in any community plans are under consideration for introducing trade-training courses in its schools, the first step is an exhaustive survey of employment conditions and training needs in that trade or industry in that community. The findings determine whether the training program shall be undertaken and, if so, what the program shall be. Now, some say there is no labor shortage, threatened or impending, in the United States, and some say there is. We should find out.

A complete, accurate, and detailed survey should be begun at once into all phases of the printing industry to determine present conditions and trends as they affect employment, labor, and labor

learned at a seminar table. The staff should consist of such experts as are needed, including teachers of printing whose trade training and teaching ability are established facts. The advisory council should consist of representatives of employers, of labor, and of education. The endowment should be sufficient that the Foundation can carry on its activities without the possibility of domination by any promotional or self-seeking group within the industry.

Once the survey is under way, it should be handled in such manner as to make it practically a perpetual inventory. Information of this sort obtained today will be valueless five years from now. It must therefore be kept constantly up-to-date.

After the survey information is available, the Foundation should proceed with the program outlined in the panel which appears on the opposite page.



Produce Efficiently

Business is productive activity and it is in such activity that the business man finds happiness. At this juncture there is no use in wailing about what was or what might be. The job ahead is to produce efficiently because that is the only road to economic health.—WILLIAM FEATHER, in *American Business*.

COVER DESIGNER IS TWENTY-THREE

COVERS BY ROY ROESER have appeared occasionally on THE INLAND PRINTER. This month Mr. Roeser has designed another for us—an interesting conception in which three-dimensional letters and their shadows help to produce a stimulating pattern. Having just celebrated his twenty-third birthday, Mr. Roeser is among the youngest of the artists who have contributed to this series.

He took an art course in high school in Chicago, but left it at the age of fifteen to go to work in the art department of the Superior Engraving Company. Because of his age, he was obliged to go to continuation school once a week. A design entered in a poster contest for Clean-Up Week won for him a six-months scholarship at the American Academy of Art. He took up layout and typography.

He studied for four years under three different instructors—supporting himself by doing night and week-end work for Crafton Studios. Under the same arrangement he also worked for the Wentzel, Thompson Studio, and at the same time he continued to be connected with Superior. This heavy schedule has eased up a bit lately, Mr. Roeser now devoting all his time to layout and lettering for

FRONTISPICE PRINTED, NOT SPUN!

THE POSSIBILITIES of the modern color camera in the hands of the experienced color photographer, as well as those of color-plate engraving as done by progressive photoengravers of today, are well demonstrated by the remarkably fine example of natural color photography used as the frontispiece of this issue of THE INLAND PRINTER. In point of composition, color harmony, fidelity to and clarity of detail, this example is in every sense of the term "tops," a definite exemplification of graphic arts progress in the reproduction of color subjects.

Color photography, although still in its infancy, has in a relatively short span of time made tremendous strides, as witness the equipment available at the present time and the technique developed by those craftsmen who have taken it up.

The frontispiece shows an example of the work being done by the Crescent Engraving Company, of Kalamazoo, Michigan, by which company the color photograph and the color engravings were made. This company has played an active part in the rapid changes which have taken place in color reproduction. While on a trip to Europe during the late 'twenties, one of the members of the firm secured and brought back with him one

of the earliest German models of the one-shot split-beam color cameras. Judged by present-day standards, this camera is indeed a crude piece of equipment, but it did incorporate those principles of color photography around which modern color cameras have developed.

Crude as this early instrument was, it could be made to produce results. As evidence of this, we refer back to the issue of THE INLAND PRINTER for November, 1931, in which a color subject photographed with that camera was reproduced. That subject at the time was widely recognized as a truly outstanding achievement, and it attracted widespread attention both at home and abroad. A short time after the issue of November, 1931, containing the color specimen was released, the Crescent company received a request from a German publisher for permission to use the specimen and the plates, following which it was given wide publicity throughout Europe. Coming from the very cradle of color photography, as it were, this can be considered as nothing other than an exceptionally fine tribute to American craftsmanship.

As a result of the European publication of that subject, the Crescent Engraving Company was commissioned by mail to produce color work for places as far distant as India.

That old color camera, by the way, though long since replaced by more up-to-date equipment, is still kept as a museum piece in the Crescent studios where visitors may inspect it while viewing the most recent addition to the company's color-camera equipment, a "candid type" color camera. This camera is carried in the hand and held to the eye much in the manner of the modern miniature cameras, but it uses the same principles as the larger studio color cameras and produces color photographs of equal quality, though the size is limited to about 4 by 5 inches. The expense of using this instrument is, of course, very much less than that of the larger unit, and it finds its field of usefulness in the production of "thumb-nail" and "atmosphere" color illustrations for advertising.

Many further improvements in the equipment and mechanics of color photography doubtless will be made; but our readers will agree that the work represented by the frontispiece in this issue involved science, skill, and artistry in a high degree. So great is the accuracy with which the color has been caught that the fine details, even the fine woolen fuzz of the yarn, have been preserved. It's so real you could almost knit it!



ROY ROESER

Superior's art department. His ambition: to be one of the Twenty-Seven group, the informal organization of leading Chicago designers. His hobby: taking moving pictures of his five-months-old son.

MORE POWER TO THE COPYHOLDER!

PART I

By Edward N. Teall

COPYHOLDING is hard work, and it is important work. Reading aloud straight through an eight-hour day is no picnic. When to the physical strain is added the mental requirement of unfailing alertness, the result is such as to demonstrate the successful copyholder's right to recognition as a useful contributor to the proofroom's service in keeping the shop's product clean. That sounds somewhat involved. It can be resolved into few words and simple form by saying: The copyholder is there with the goods.

There are several ways of handling the proofs. First, a reader may have both the proof and the copy before him, checking the one with the other. Second, two readers can team up at a desk and take turns reading from the copy, aloud. Third, a reader may confine his eye-attention exclusively to the proof while a professional copyholder reads to him from the manuscript pages.

The first method may really be okay for some readers, but they are exceptional. I do not mean necessarily that they are the best proofreaders, or smarter than others. It may simply be that they have the knack of looking from one page to another without losing their place, and without loss of time. It is a special knack—and by no means an art that needs to be or should be cultivated. It simply is not desired in the proofroom. Employers and foremen distrust it. It is almost impossible to convince them that it can be done either safely or economically.

When two readers work together at a desk, it may be that they can produce marked galley faster than the combination of proofreader and copyholder, but it is questionable if it pays to concentrate talent that way. Two readers with two copyholders should turn out more galley mileage in a day than two readers taking turns holding copy for each other—enough more to compensate for the added layout in wages.

The proofreader-copyholder combination is standard because it has been so thoroughly tried and tested, and has produced such good results. The copyholder is a second pair of eyes for the reader. While his own eyes focus sharply on the type, those of the copyholder work for him on the manuscript. This is what makes and measures the value of the copyholder in the shop's routine.

The copyholder needs first of all a keen eye of his or her own; an eye that takes things in fast and accurately. Then he or

she must have a quick, keen wit, an instinctive feeling for rightness and wrongness. Mechanically, the copyholder must be skilful in following the copy. Authors and editors sometimes mark carelessly; they seldom have any very sympathetic thought for the one who must decipher their marks. They insert letters loosely, words vaguely, new sentences without visible connection with their context. They jam their footnotes into inadequate spaces; they write the most difficult words most illegibly, and sometimes your fairly clean copy, after they finish with it, is a jigsaw puzzle.

Fumbling and guessing by the copyholder disturb the proofreader. They hold him back, make it easier for him to miss simple typos, take the sense out of what he is reading, impair the quality of the team's work. Smooth, even reading helps him. Thus it is that in holding copy accuracy should be the first aim. Spasmodic speed is worse than useless; it lowers the quality of the work. Smooth speed is desirable, it is the distinctive quality that raises the work to a status of art. Strive for speed, and you are sure to lessen your accuracy. Aim at accuracy, and speed will come gradually, automatically, inevitably.

The green copyholder should, I think, be given at first more reprint copy than new stuff. I never could believe that you can make a good swimmer of a boy by taking him out in a boat and tossing him over the side into deep water, with instructions to "Swim or sink." He may thrash his way to shore or back to the boat, for the instinct of self-preservation is strong; but he will always have some lingering, underlying fear of the element to which he had so rude an introduction. The copyholder who is taught mercifully will learn best and most surely.

Along with the easy reprint copy, after the first few days, the copyholder should have a spell of handling clean typewritten copy. Gradually the more difficult copy may be handed out; before long the young person will be tackling the toughest copy with ease and confidence. After you have learned to swim it is better to dive in than to wade in; but at first it is best to go a bit slowly.

True, the copyholder is a second pair of eyes for the proofreader; but of course the reader follows the holder with his ears. Therefore the copyholder's voice is important. To read aloud for eight hours is a strain on the voice, of course. The

experienced copyholder knows how to conserve vocal strength—I do not mean volume, but endurance. Good copyholders read along, hour after hour, without exhaustion. They read in smooth, even tones. They enunciate with admirable clearness; seldom does a reader have to ask them to repeat.

In newspaper offices, where speed is specially important, a copyholder is apt to read without inflection. He gives the proofreader all he can with one breath, stops wherever he runs out of wind, and resumes without inflection. But I do not think that flat kind of reading is best.

Certainly a copyholder is not expected to declaim, to read as one does when entertaining the family at the fireside, or to use rhetorical pauses. The copyholder who does that diverts the reader's attention from the type; he has to watch for typos as well as check on the sense and the style. The perfect copyholder manages to put in just enough vocal inflection to bring out the meaning of the writing; just enough pause to make the swiftly spoken words hook up as they should.

I hope to present in these pages several articles on copyholding, and in this, the first, it is enough to bring out these two points: that the copyholder should strive for accuracy first, trusting that speed will develop as time passes; and should cultivate carefully the fine art of reading clearly and economically, with clear enunciation and a wise and effective conservation of strength.

After these have been attained, the fine art of teamworking with the proofreader will have to be mastered in detail. With a well matched proofreader and copyholder working together, the amount of type acreage handled at a desk in a day is amazing; and to see the two cleaning up the galley is really a fine sight.

Any good proofreader will tell you a competent copyholder is a treasure. We must be constantly training copyholders, for of course the best ones are ambitious, and as soon as they become first-grade copyholders, they want to be proofreaders—and are ready to be promoted.



One-Hundred-Year Calendar

A novel mailing is the one-hundred-year calendar sent out by the Walgreen Printing and Stationery Company, Chicago. On a sheet of heavy stock, 8½ by 10¾, folded twice, appear fourteen miniature calendar panels giving complete calendar listings for every year from 1856 to 1955. Printed in silver and black, and encased in a glassine envelope, the mailing is as good looking as it is unusual.

WELCOME, SALESMAN, COME IN!

Strange as it may seem, many buyers of printing are eager for the salesman's advice, and would welcome the kind of service he could give them if he would only get down to a little skull work. "Idea service" is what they want

By H. L. KLEIN

WHEN THE TELEPHONE operator buzzes the phone on the printing-buyer's desk, that much-harassed gentleman very likely shrugs his shoulders and mutters, ". . . just another insurance man or a printing salesman!" If he does, it means he is tired of listening to the type of salesman whose solicitation amounts to little more than is contained in the old question: "Need any printing today, Mister?" It means he is tired of suffering hours on end from hearing tall men, short men, fat men, and lean men chirp: "Here's a job we just turned out for Amalgamated Cheese. Ain't it swell!" And the specimens are unfurled.

Frankly, to one who sees about five of these fellows each week, this song and dance is getting tiresome. Always the same old stuff: showing the other customer's printing samples—talking about the halftone reproductions—presswork—makeready. It's no way to sell printing—if the salesman is looking for steady accounts to service.

What is the way to sell printing? Well, that's an old story, too—but all too many salesmen, if they ever knew it, have seemed to have forgotten it entirely.

Ideas sell printing! And ideas, especially, hold business! Here voices will shout: "Price sells printing first and foremost; then comes expertise of the printer's craftsmen." Price, of course, is never out of sight or mind. But take the entire list of printing houses in any city and you'll find that a certain group, which is generally regarded as the best, is made up of firms whose work is remarkably similar in price and quality. When you get right down to it, buyers of advertising printing want good work at a fair price, and will have little traffic with the cut-rate houses whose quality is as low as their prices. For the purposes of the present argument, let's forget those few buyers who don't see it that way.

The members of our own small advertising department have always wondered why representatives of *good* printing houses insist on seeking new business with this routine: "Here's a job we just finished for Big Shot and Company, and they swear it's the best they've ever had. Look at those halftones! You may not believe it, but they're made from zincs! You see, our secret process . . ."



The salesman came in with a good suggestion for a calendar, and went out with a valuable order

Perhaps our attitude is all wrong, but we believe there are few, if any, "secret processes." All the good printers know the same tricks. Of course they do. Their salesmen frequently prove this fact by their own actions. Witness the case of salesman "C."

"C" sold for Blank Brothers, a very good firm. He called on us twice. Each time he showed one of Blank's recent jobs, and pointed out its unsurpassed worth. But, mechanics being boring, we found it easy to report that our present printers were quite satisfactory.

A week after the second visit, "C" came back to announce the latest: "I've got news for you! I'm with QED Incorporated now!" This breath-taking news was received without anyone swooning, so "C" brought out the latest job from QED (also a good concern).

"You can see that this work is the best in town." Carrying his argument no farther, he again left without an order.

Believe it or not, the roving "C" returned not a month later with the scoop

that he was "now with a new company" and he plunged into an attempt to prove, with samples, why this latest outfit was now the best of all possible printers. And so it goes. Why don't printing salesmen realize they will get more business if they sell ideas? Particularly, when they're calling on the smaller advertisers!

In small advertising departments, each member of the department usually buys the plates, artwork, printing, *et cetera*, for the particular job he is handling. In addition, he has to concoct each piece's idea, write the copy, rough out the layout, and so on. That chap needs lots of help—and in nine cases out of ten he looks to the printer's salesman for it, for his management very seldom provides an agency's support.

Consider the small firm of conveyor manufacturers, which recently hired its first advertising manager—a young fellow of very limited experience. It had been so long since the sales force and the trade had been given any information that the job was one of simply starting from scratch. A catalog was needed—and a list of the right people to send it to. The chief executive called for an advertising campaign and rough layouts, on the strength of which a small appropriation was to be pried loose. A monthly sales bulletin also was demanded. All these were to be produced *right away* by this young chap who was advertising manager and department head combined. He needed plenty of help, and frequently he came to us for suggestions. Yet all during this time plenty of printing salesmen were calling on him—and none were wide awake enough to sense the situation and offer aid. Had one "gone to bat" with a few simple tips, the printing business would have been dumped right into that salesman's lap.

How much more welcome a salesman is if his solicitation consists of a definite suggestion for a catalog cover, a series of envelope stuffers, a direct-mail piece. You look at his sketchy layouts. Perhaps you've been wanting something just like what is suggested, and hadn't gotten around to doing it yourself. That salesman very likely will get an order.

On the other hand, perhaps you can't use the suggestion, and you tell him why. He learns more about *your* problems,

and next time he comes back with a better idea. The fact that he called with any idea at all gives him a sympathetic audience, assures him a warmer welcome next time. Sooner or later he'll click.

Small advertisers need printers who can and will approach the job with a creative viewpoint. Small advertisers, and there are hundreds of them, buy from salesmen who can handle all production angles, who have ideas, who use their heads.

And don't think some salesmen aren't smart enough to do just this and reap the rewards. We know a lathe manufacturer who, last fall, issued a catalog that set the industrial fraternity on its ear. With three-color caricature art (done, of all things, by a woman!) illustrating a parody on a well known nursery poem, and sprinkled with adequate technical presentation of the product, the book brought down lavish praise on the advertising manager's head. It was *new!* Over a thousand copies at twenty-five cents each were sold to the trade in two months.

Last summer a printer's salesman came to us and said, "Why don't you use this on your 1938 calendar?" He showed a striking four-color air-brush drawing of one of our machines in use. "With twelve different drawings depicting important industries tied up with your machines," he said, "you'll have the best calendar your industry has ever seen."

Hands were thrown high! Toss out the intriguing photos of various hunks of metal that had always been the heart of industrial calendars? But, somehow, the salesman managed to pound home the plan. He got the biggest single printing order of the year.

Sure, it takes time to work out suggestions, 70 per cent of which won't be accepted. It takes many nights of work at home, despite the wife's yearning for the corner movie. But since the average printing solicitation goes no farther than a plaintive plea to "look at this job we did for . . ." the man with the thinking head will get the accounts and hold them. Listen to any busy advertising manager talk to a salesman and you'll hear: "Give me an idea and I'll give you an order." Last week that remark got an offset salesman to working on a new style of catalog layout which brought him a \$1,200 order.

Let printers hire men with suitable background for giving customers idea service. Let salesmen, when they call, tell about their own capabilities, rather than their shop's. Let printing salesmen sell not presswork but ideas—and there'll be a marked slump in the shivering caused by that demon "*print-sales-itis*" when the phone girl buzzes the prospect's desk.

ENVELOPES: DULL OR DISTINCTIVE?

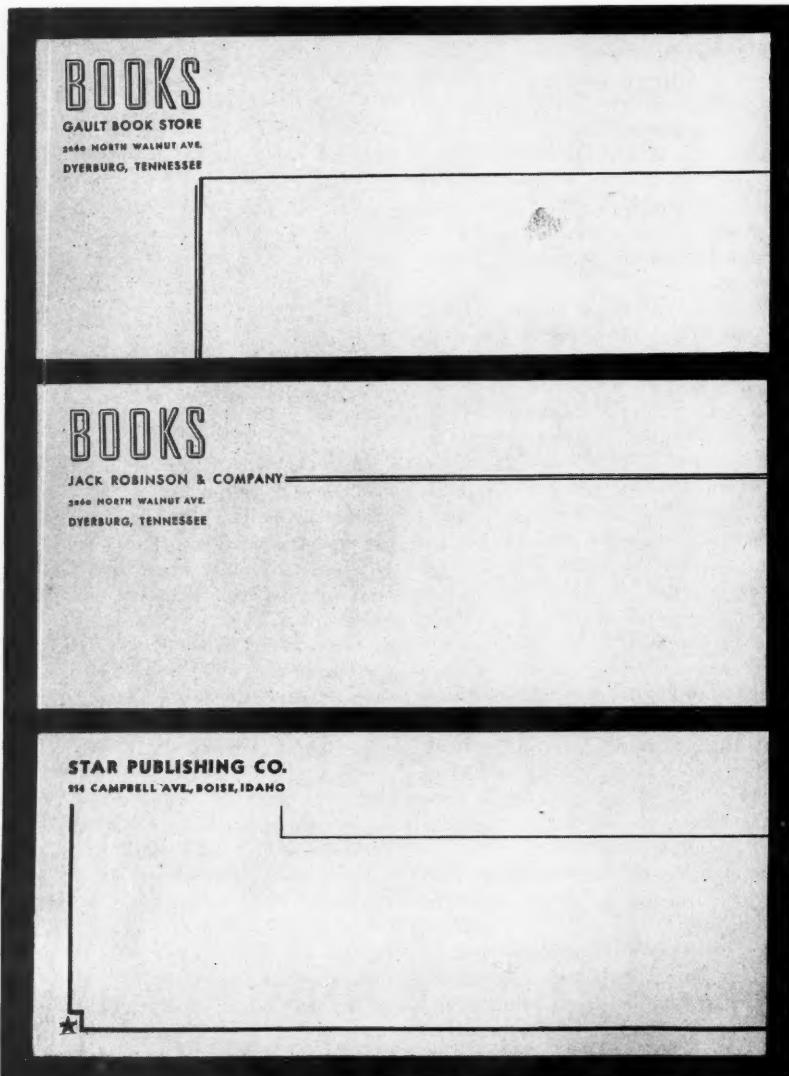
By Ben Wiley

HERE'S AN OLD saying to the effect that you can get out of anything only what you put into it. We wonder how many printers work from that point of view when they compete for printed envelope business. Here's a field in which a little more care and thought can be made to pay good dividends.

An envelope is a container, and containers nowadays have promotional jobs to do. A good promotion job cannot be done, however, when all type-printed envelopes are produced with three or four lines of six-point plate gothic or a few lines of eight-point that was designed as a body type. This way of printing envelopes, in vogue for the last half century, is not merely old-fashioned; it's foolhardy and profitless.

The truth of the matter is that the production of printed envelopes has been looked upon so long as a necessary evil that goes along with other work, that many printers give no thought to improving the appearance of this item. A few examples are submitted herewith to show how this misinterpreted, casually printed piece can be modernized by using only type, rules, and regular foundry ornaments available in any plant.

The copy for the first specimen (Gault Book Store) fits neatly and without strain into a squared design. A panel of rules creates a continuation of the design and also frames the address. A letter sent in this sort of an envelope impresses the recipient, and he is likely to think: "This Gault Book Store has gone to some



Don't slight the envelopes, says Mr. Wiley; properly promoted they are a source of good business

trouble to get this letter to me—my name certainly looks good on it!" It is reasonable to believe that, in this mood, he will be inclined to pass up the commonplace envelopes in his mail and give this letter first attention.

Perhaps you will say the type worked out all right for Gault's book store, but what would happen if a longer firm name had to be accommodated? To this we will repeat what has often been said, that the copy itself has much to do with forming the design.

We have set on the next envelope the name of "Jack Robinson & Company." This, being longer, breaks the squared design and the thing to do here is to dramatize this natural feature to the extent of carrying it all the way across the front.

Some may object that this line carries the eye away from the remainder of the printing, and to those who find this fault we will agree in part. But we believe that, in this particular case, the striking contrast and action created by the rules will more than compensate for the offense mentioned above. The design is good and the rules do a neat job of connecting the firm name with the name of the addressee.

The envelope for the Star Publishing Company is another good example of the

modern way of holding the firm name and name of the addressee together. A person can scarcely look at one and not see the other. A glance at this envelope gives the recipient an impulse to open it and see just what this firm is in such a rush to tell him.

The two smaller envelopes show what can be accomplished with foundry ornaments, appropriately applied.

These are corner-printed envelopes, produced in an economical manner, but they appear quite different from the common garden variety. It is the spots of color (reproduced here in black) that add the individual touch neglected by producers of cheaply printed envelopes.

Attention is directed to the design for White Garden. The copy fell into a natural shape with the rose ornament shaping the whole into a scalene triangle. A simple thing, produced in less time than is ordinarily spent on an envelope job, but one gets the impression that this is not an envelope of an ordinary flower grower or merchant.

Paper manufacturers have gone to much expense to produce matched envelopes—matching in texture and color—for their leading papers. Printers can make good use of such stock.

"WAY BACK WHEN"

Excerpts from old files
of THE INLAND PRINTER



Occasionally we yet meet those who lament the innovations of newfangled notions or Yankee inventions and the attempt to supersede the respectable methods of their earlier days. . . . The fact that disastrous results do not follow the most revolutionary inventions only proves that useful enterprises create a demand for both labor and capital.—*October, 1883.*

We must acknowledge the receipt of "A Temple of Art," from Messrs. Matthews, Northrup and Company, of Buffalo, New York, by saying that it is one of the finest samples that we have ever looked upon. The paper, the ink, the typography, the engraving, and the press-work are all simply perfection.—*February, 1884.*

According to the New York *World*, Hoe, the well known printing-press manufacturer, is now engaged in building a machine which he claims will when perfected run off 30,000 impressions an hour from the type direct; although he is not yet prepared to guarantee that it will do that amount of work.—*July, 1884.*

We are again placed under obligations to Mr. R. Timroth, of Rand, McNally and Company, for an excellent photographic print portrait of the Hon. Grover Cleveland, Democratic candidate for President. It is said to be an excellent likeness, and the presswork is executed in the highest style of the art.—*August, 1884.*

A correspondent in Montpelier, Vermont, writes: Having noticed many instances of rapid typesetting, I thought the following might prove of interest to your readers: G. L. Lawrence, pressman in the *Argus and Patriot* office, who has not worked at the case for a number of years, set, on January 26, a little over 3,250 ems solid brevier in one hour and fifty minutes. Beat it if you can.—*February, 1886.*

A great outcry is going up on account of the smallness of type used in all kinds of publications. In the effort to crowd papers with a multiplicity of news items and varied reading matter, to "get the bulge on our sluggish contemporary, the publisher of the _____," type has been dwarfed until the eyes of both young and old are strained.—*October, 1888.*

Why it is that a printer, possessing the intelligence which is necessary in his business, should allow himself to become a victim of the abominable practice of cigarette smoking, I could see, even with two pairs of spectacles. M. S. MURPHY.—*December, 1889.*

Funk & Wagnalls, book publishers of New York City, propose a new and stupendous dictionary of the English tongue as it speaks and ought not to speak.—*June, 1890.*

The Dexter Folder Company has moved its entire plant to Pearl River, Rockland county, near New York City. . . . Joseph Wetter and Company, makers of numbering machines, Brooklyn, New York City, are giving considerable attention to advertising of late.—*July, 1894.*

Anchor Savings and Loan Corp.
Corner of Harmony and Claude Streets
SAPULPA, OKLA.
Box 119

White Garden

River Street and Harry Drive
URBANA, ILLINOIS



Foundry ornaments, deftly applied, lend warmth and decorative charm, lift job above commonplace

DAVE OLIPHANT SAW CHICAGO BURN

ONE MORNING, in the fall of 1871, a young foreman of a printing plant in Chicago left his rooming house and set out for work. By the time he had reached the plant, somewhere around noon, half



Dave Oliphant was ninety last month, but he's still on the job daily in his shop in Chicago

of the city had gone up in flames, and the printing plant itself had been leveled to the ground.

When he returned to his lodgings later in the day, he found that they too had been burned to ashes, along with all his belongings. With only thirty cents to his name, the young printer walked distractedly all night, watching new flames leap up, and moving from point to point with the homeless throngs.

That was over sixty-five years ago—but David Oliphant remembers that cataclysmic event as clearly as though it had happened yesterday. Dave Oliphant is ninety years old—his birthday was last month—and when you go in to see him you find him sitting at his desk, in the big, cluttered room of this third-floor shop at 422 South Dearborn Street, Chicago. He's still at work.

When he gets up to greet you, you see a tall figure, now stooped, a thatch of white hair, and a close-cropped grizzled mustache. The hand-clasp is firm, the smile friendly and humorous. You realize what a long and colorful stretch of printing history has unrolled behind this slow-spoken gentleman.

He pulls up a chair for you, and lights an ancient clay pipe, and you begin to talk about familiar names and incidents of the past. You pitch your voice high, not because Dave Oliphant is hard of

hearing, but because the noise of a clanking press at the other end of the room is loud competition.

Dave has been listening to presses rumble for seventy-eight years—and practically all of that time in Chicago. He was born in Scotland in 1848, but by the time he was twelve he and his family had come to this country and made Chicago their home. At twelve, Dave was a printer's devil, earning a dollar a week. It was four years later, however, when he went to Jameson & Morse as a printer's devil at four dollars a week, that his fortunes really began. For with that company he served as compositor, foreman, superintendent, and, eventually, partner.

There was an interval, after the great fire, when he tried his fortunes in the South; he worked in New Orleans, Memphis, and Little Rock, Arkansas. He was president of the Little Rock Typographical Union, and an officer in the Memphis Union. But Chicago drew him back, and he returned to Jameson & Morse as superintendent, later becoming a partner. In 1890, just as he was about to purchase the plant outright, another disastrous fire swept the premises. Dave was out of a job, but he had missed assuming all the liabilities by a day!

Just prior to this he had married Anna Young. He decided to go into business for himself, and he established his own shop.

His plant prospered; his imprint was seen on many outstanding catalogs and bound volumes of that age. He has had his own shop ever since—for the last eighteen years in the present quarters.

He drives to work every morning with his grandson, David F. Oliphant, who is carrying on the active work of the business. David F., who wasn't trained as a printer, joined the organization about five years ago, at the time of the death of Dave's son, James Balantine Oliphant, who had been a partner in the company for some twenty years.

Dave takes you over to the stone, where his grandson is assembling a job. It's a booklet for Austin Lodge Number 850, in which Dave is a charter member. He has been active in Masonic work for years; in 1934 he received his fifty-year pin. He has also held civic offices, chiefly in Austin, a section of Chicago, where he has lived for many years. Last October he addressed the Old-Time Printers' Association, of which he is a member, and presented his collection of early printing to the Chicago Historical Society.

As you are leaving, Dave shows you a piece of metal on his desk—a chunk of melted type that he picked up from the smoking ruins of the Jameson & Morse plant back in 1871. His eyes twinkle as he shows it to you. You realize what a lot of history those eyes have looked upon. Somehow it's encouraging to see the humor in those eyes—after their ninety years of looking at this curious world.

ALEX ALLEXON DID RULE-TWISTING

THE CAREER of Alex R. Allexon, like that of Dave Oliphant, stretches a long way back into printing history. Mr. Allexon, a life-long resident of Chicago, will be eighty-three next July. When he was about twenty-four he went to work at the Shepard & Johnston plant, where THE INLAND PRINTER first came into existence October, 1883. From then until he was seventy years old, Mr. Allexon remained with the same organization (it later became the Henry O. Shepard Company); he was in its employ until several years before it was sold out in 1929.

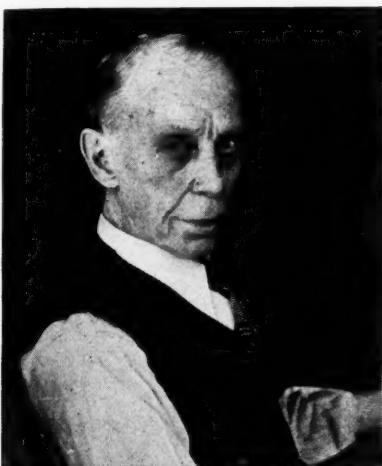
Alex Allexon handled the ad composition for the first issue of THE INLAND PRINTER that went to press. Forty years later, in October, 1923, when the anniversary issue came out, Alex was still supervising the advertising sections. That issue contained an article on typography of the 'eighties, written by Alex, together with specimens of his rule-twisting work—"rule butchery," as he referred to it then. But in the heyday of rule-twisting,

Alex had been a master of the business, and his elaborate creations—embodimenting curved lines, fancy borders, flourishes, and ornamental types—were among the top-ranking specimens of that era. Those were the days when a first-class printer was as much a designer as he was a technician. "Use your own judgment, and take your time," Henry O. Shepard would say to Alex, handing him a letterhead or perhaps a folder job for an important client. Those were the days!

At the time of the Chicago fire, Alex was about sixteen. He remembers hearing the clang of the court-house bell, and of running across the open fields from his father's house at the corner of Center Avenue and Ohio Street to where the flames were leaping up on the other side of the Chicago River. It was a thrilling as well as a tragic time.

His father had wanted him to be a draftsman; his uncle advised studying law. Alex went out and got a job with Dunlop, Read, and Brewster—pushing

the firm's delivery cart. Unfortunately, the firm disbanded, and the late Charles Francis gave him a job. Then Francis went to the *Inter-Ocean*, and a little later Alex had an opportunity to go South. He arrived eventually at Little Rock, Arkansas, where to his surprise, he ran across Charles Francis again, and where he discovered that Dave Oliphant, also from



Alex R. Allxon, past eighty, recalls the old rule-twisting days and his work with Shepard & Johnston on first issue of THE INLAND PRINTER

Chicago, was well known and well liked among the boys, which was a big help to young Alex. This acquaintanceship stood him in good stead later on, too, for when he returned to Chicago, two or three years later, it was Dave Oliphant who recommended him to Shepard & Johnston. About this time (1883) Alex married, and settled down to be a printer in earnest. He was the first journeyman put on at the Shepard & Johnston shop. Mr. Shepard worked on the outside, stirring up business; his partner did most of the job work. Alex did his share, and, before long, things were really humming.

He saw the company grow from a two-man shop into a leading Chicago concern. Early in its history it became the Henry O. Shepard Company; Alex and THE INLAND PRINTER accompanied it on its various moves and expansions, from its original site on Clark Street near Madison to a building erected especially for the company on Sherman Street south of Harrison.

Alex injured the ligaments of his back about twenty-five years ago, trying to move a heavy table in the composing room. His back has bothered him ever since. Otherwise, he's in good health, and is active in his home at 3334 Cullom Avenue, Chicago. He says he'd like to hear from any of the old-timers who'd care to drop him a line.—A. E. P.

EMPLOYEE CLASSES HELD IN PLANT

BUILDING UP a working force that has an intelligent grasp of what should be done and how it should be done, a force that has some degree of interest in the work beyond merely receiving a pay envelope at the end of the week, is one of the problems confronting the management of every printing business of any size. *How to train the individuals* making up the force is another question—especially in so far as it involves special instruction or instruction aside from the regular shop training.

To employers interested in this problem, the fine educational work done by the Mack Printing Company, of Easton, Pennsylvania, should be an inspiration. For the past two years, during the winter months, the company has operated a school for compositors, classes being held two nights a week for twenty-five weeks. The results secured through the classes a year ago were so encouraging that the company was moved to continue along the same lines this past winter.

Twenty students formed the class a year ago, all from the composing room, putting in three hours an evening, two evenings a week, on practical work; average attendance for the full term ran better than 90 per cent. Groups were arranged for the study of elementary, display, book, and advertising composition. The practical application set an individual level for the different student groups, and from that point on each student was instructed according to his level, the student establishing his place in the group and progressing through individual instruction. Each student completing any one group received a certificate of credit.

The present term was opened last October 25, the plan being to complete fifty nights with twenty students, or 3,000 student hours. As one part of the instruction, each student produces a book, starting by analyzing how a book is made, then carrying through by determining the size, selecting the stock, figuring the paper, selecting the proper ink, planning the margins, and so on. Each student will write his own composition, set it in type, print it on a proof press, then completely bind the book by hand, all operations being performed by the individual himself.

Classes have been conducted by the superintendent of the composing room, William J. Morrow, Junior, who has also prepared all the material for the course of instruction. Classes are held in a large room equipped with a blackboard, and students are supplied with pencils, notebooks, and other necessary paraphernalia for making sketches, layouts, notes,

references, and so on. Lectures are conducted each evening by the conference method. In the case of the book on which the group is now working, for instance, the analysis of the book is made by starting with the elements of composition, then all other phases are covered.

Likewise with display and advertising composition. Starting with the elements of composition, the lectures and group work continue through layout and design, estimating copy, determining margins, marking copy, initial work, breaking down for color, page makeup, including makeup for bleed pages, and so on. Other subjects naturally come up for discussion as questions arise from the members of the student group, and so far these questions have led into machine composition, plant visitations, and demonstrations showing how different departments of the plant work. Plans at the present time include visits to other plants to see different machines and processes that have entered into the discussions, and allied branches such as photoengraving, electrotyping, paper, inks, bindery materials and operations, and so on will be covered eventually.

A breakdown of the phases of the one subject of book composition is of especial interest as it indicates the thoroughness with which the course has been planned and is being carried through. Under plain book composition, for instance, there are included book indentions, initial letters, heads and subheads, extracts or quotations, notes and references, setting type around illustrations, and book makeup. Under special book composition, students study tools and materials, preliminary matter, the bastard title, the title page, copyright and imprint, dedication, preface, table of contents, list of illustrations, introduction, half title, the back matter, and proving and storing. Tabular work includes tables without rules, tables with rules and box heads, blank heading and ruled sheets, time tables, and tariff tables. The special class of books includes technical books, periodicals and magazines, and medical books.

Harvey F. Mack, president of the Mack Printing Company, has stated: "We find these classes remarkably helpful in bringing our boys to the point of perfection." And that, let us say, means a lot in securing proper results in printing-plant operation. The problem of securing good workers would be far less keen if more of the employers throughout the industry would interest themselves in arranging such classes for special instruction in their plants.



Men You Hear About

Recent visitors to THE INLAND PRINTER's Chicago office included Frank M. Sherman (*left*), director of publicity, Lanston Monotype Machine Company, Philadelphia; Albert L. Warington (*right*), of Detroit, whose articles on dynamic symmetry in this magazine have created much interest; Joseph Sinel, famed designer (*with hat*), a frequent traveler by plane between his home in San Francisco and various accounts in the East; and Raymond F. DaBoll, Chicago (*bottom*), who designed the striking cover which appeared on THE INLAND PRINTER last month, and who is here shown correcting galley proofs of his article on lettering which also was a feature of the March issue. *In center panel:* Plans for the entertainment of the National Editorial Association in West Virginia, June 20-28, are being discussed here by eighty-two-year-old Albert B. White, former governor of West Virginia and former president of the N. E. A., with Robert H. Pritchard, also a former N. E. A. president, who is general chairman of the state's reception committee.



By Edward N. Teall

The Proofroom

Questions pertaining to proofreaders' problems are solicited for consideration in The Proofroom. Replies cannot be made by mail

Positive of "More"

I know "more" and "most," but—where does it start?—*Delaware*.

Winston defines "more" as "comparative of 'many' and 'much.' "

Webster says, "Positive wanting; now often used as comparative of 'much,' 'many.'" That's Webster.

And the Standard: "Positive wanting." But under "most" it says, "Superlative of 'much.'" And I say, if "most" is the superlative of "much," "more" simply has to be the comparative of "much."

Some of the things the dictionaries do are simply ridiculous.

"Positive wanting" is one of them. Much, more, most. Many, more, most. Some, more, most. They all hold up.

In fact, anything which is less than "more" may be a positive for it. I have a few. You have more. Somebody else beats us both, and has most.

Let's not be so learned that we can't get an answer to anything.

A-B-Cs of the P's and Q's

In mind your p's and q's should the s's (or s's) be italic also?—*New Jersey*.

As the editorial writers so charmingly express it, there is much to be said on both sides. See how I wrote "A-B-Cs" in the headline. What do you think of that? No italics at all. I like to write "Bs," but if you write about Connie Mack's ball club that way, it becomes "As," which is nothing, to the eye, but "as" with a capital "a." And that won't do at all!

Without laboring the point, I will say I think use of italic for the letter referred to and roman for the sign of the plural is good practice. It's simpler!

From Luscious Ioway

We are a small-town country editor. We have a proofreader to whose dictates we always bow in any matter of grammar except this—we maintain that the editorial "we" is always singular. She differs in opinion. Aside from the fact she is a lady, do we have to give in to her?—*Iowa*.

Where could this juicy query have originated but in Ioway (as I am told the Iowayans do not call their admired Com-

monwealth)? In Ioway the corn grows, so I am told, thirty-nine feet high, and the statesmen reach such an altitude that they pick the ripe ears as a child picks daisies in a field, stooping down toward the warm earth.

Well—blessings upon you Iowa, and your small-town editors, and their proofreading monitors. I'll just leave it to the proofreader, lady that she undoubtedly is, to write in and tell us what she thinks of the Boss, claiming that editorial "we" is a singular, writing "we are." If "are" is singular in Iowa, what do they use for plurals in that part of the world?

It seems the lady has the better of the argument, by far.

Catching Errors

I heard a proofreader wisecracking about being as good a catcher as Gabby Hartnett, and I didn't say anything, because I could see there was a "catch" in it. Can you help a puzzled beginner?—*Illinois*.

Probably the proofreader was thinking of "catching" errors. The proofreader's function combines detection and correction. When he spots an error he says he has *caught it*.

Capitalization

Do you write "Hudson River" or "Hudson river"?—*Delaware*.

I prefer the cap "R." "River" is a part of the proper name.

Wrong From the Bottom Up!

One of our executives has asked me to write to you for comment on a word usage which puzzles him. Part of the sentence reads: "... and we want that you should notify your agents ..." The question is whether to use "should" or "shall." Please advise us.—*Ohio*.

This letter comes from the office of an insurance company. It isn't only the printers who keep an eye on us in this department, you see!

In a few words, the sentence is so badly made that it really is hardly worth while to fuss over its detail. "We want that you should" is bad. The only thing to do with a sentence like this is to rewrite it: "We wish you to notify," and so on.

"Was Given"

Walker, in "City Editor," lambastes the idiom "was given," as in "I was given an option." I have clips showing "We were driven a well," "She was built a house." Respectable and respected writers, too!—*Wisconsin*.

Charles A. Dana of the old New York Sun had a horror of "was given," too. In the examples presented in the letter above, it is perfectly obvious even to those least trained in grammar that it was the well that was driven, not the people, and that the house was built, not the lady. The well was driven for us; the house was built for the lady. But is "was given" quite as simple as that?

Understand, please, I am distinctly not defending "I was given." It doesn't horrify me, but it's an awkward, unsatisfactory construction. Still, there could be argument in its favor, based on the common and accepted use of the dative with the active verb, "Give me a drink," "They gave me two weeks notice." I don't take this as a justification for "I was given," but offer it as a possible explanation, operating, subconsciously perhaps, in many minds. If they gave me, the reasoning would run, I was given. It's unsound, but it might work, 'way down under, in the minds of the masses. I lay the idea before the *Proofroom* family simply as an illustration of the way in which many expressions, not accepted as best usage and not supported by grammar, come into popular favor. Such things just happen; they can't be prevented.

Certainly "I was given something," "I was built a house," and the like, are strictly to be avoided in any formal expression in which quality counts.

Meet Mr. Hyphen's Cousin

I keenly enjoyed your article on the hyphens. You sum it up in a nutshell when you say their use is more of an art than a science. Ditto for their cousins, the dashes.—*Pennsylvania*.

It's true of pointing in general. Writers and printers alike can give color and personality to their work through careful, intelligent punctuating and compounding. And it pays!

What Is a "Part of Speech"?

What part of speech is "front"?—*Oregon.*

When we say "The house has a stone front," "front" is a noun. When we say "The house fronts on the park," "front" is a verb. When we say "I entered by the front door," "front" is an adjective. Some would say "out front" uses "front" as a noun, but to me it seems mighty close to being an adverb. So, too, in the command "Eyes front."

What shall we call the word in "front foot"? For my part, I choose to call it a noun of identification, not an adjective. It is a foot of land at the front of a property—or, more exactly, a strip running the entire depth of the parcel, one foot wide, as measured along the front line of the property.

The phrase "in front of" is a sticker. It is easy to say this means "in the front of," but that does not quite score. "The front of" actually means "the front part of." A dog in front of a train is not in the train at all. Dizzy stuff this!

Don't think I work out these examples merely to cloud the issue, have fun, or evade answering a reasonable question. All these examples of the word's use are genuine, such as occur in everyday speech. To me the point is that we must not go too far with this "part of speech" business. It is a source of beauty and strength in our speech that our words are so free and elastic.

Mister, You're Right!

In the January "Proofroom" didn't you give the wrong impression in answer to the query headed "One of Those Things"?

The sentence under discussion was incomplete: "One of the things which keep us from . . ." The querist wanted to make it "keeps."

As I know my grammar, "things" is the noun with which the verb "keep" must agree. I am quite sure that you have given this same instruction more than once in similar cases.

One does get puzzled, confused, at times when thinking too much about things of this kind; but I feel quite sure that I am not confused in this.

Though I have not written to "Proofroom" for a long time, I still read every issue of it with as much interest as ever. You are doing good work, and many a one should get lots of good information from what you write.—*Illinois.*

This letter moves me deeply. It comes from one who has frequently disagreed with me, and has frequently been contradicted by me in the conscientious effort to get proofroom problems straightened out. The gentleman certainly has it on me this time—I stubbed my toe on that one. (The poor old toe is sore, I stub it so often.) But from that stubbed toe to the last gray hair on my thick thatch, I want to be fair and honest; so it is with no ungracious spirit that I say my Illinois friend is right, and I was wrong. It hap-

pens to the best of us, but some of us do hate to own up that we really are just plain human and make errors.

Well, sir, I hope that eases your mind, and that you will write to "Proofroom" many times more. When I think you're wrong I'll say so, right out in meetin'—and when you show that I've been wrong, by heck, I'll own up. So, come again!

Style in the Teens

And I think you are right about *eigh-teen*. English needs more consistency. If one writes *fif-teen* and *thir-teen*, why change to *eighteen*? Dictionaries to the contrary notwithstanding. I wish they earned more respect.—*New York.*

Let's play around with it a little. *Fourteen*, *sixteen*, *seventeen*, and *nineteen* are good little words; they give the complete name of the figure, and add *teen*, and there you are, fine and dandy, all snug and cozy, with nothing to argue about. But the others present a problem: Shall we respect and safeguard the numeral root, or hold the suffix intact? One element or the other has to give way. Which shall it be? There's the rub!

As the writer of the letter above remarks or at least indicates, *eigh* is no more horrible or monstrous, no less natural and easy than *thir* and *fif*. The retort might then be made, why worry about it? That's okay, on the plea that the best defense is a good offense.

But to my way of thinking there is a difference, and a real one, between *thirteen* and *fif-teen* on the one side and *eighteen* on the other, and that is the little matter of pronunciation. It would be an effort to say *thirt-een*, and it is equally an effort to say *eight-een*. In other words, there is a positive difference in the way the organs of speech take these two combinations of syllables. Give it a real, honest-to-goodness trial. Try saying *eight-een*, and *eight-eenth*. Then see how much more easily you can "make" *eighteen* and *eigh-teenth*. I don't know the scientific way of analyzing these combinations of sounds, but I know how it works with me personally, and, what is more important, how I hear others say these words. And it works this way:

I know practically everybody says *four-teen*, *six-teen*, *seven-teen* and *nine-teen*; also *thir-teen* and *fif-teen*. And I know, too, that hardly anybody really says *eight-een*, while almost everybody says *eigh-teen*. (Hope my typewriting machine is getting these divisions right!)

So just put me down as one who thinks the dictionaries are wrong in indicating *eight-een* as the correct pronunciation. The dictionary makers may have some profound and learned explanation, but the thing just simply isn't sensible.

Board for the Proofroom!

I am an apprentice in the composing room of a city newspaper, and I am interested in becoming a proofreader. Last September I started my fourth year of a five-year apprenticeship. This does not allow me much time in which to acquire the knowledge necessary for the job.

A foreman has brought to my attention the need of good proofreaders in the newspaper field of printing, and has advised me to take a course in proofreading.

Could you advise me how to go about preparing for a proofroom job?—*Massachusetts.*

Albert H. Highton's book, "Practical Proofreading," is all that its title implies. You can get the book through THE INLAND PRINTER. They will also be able to supply you with other useful books. The Highton book was published in 1926 by the department of education, United Typothetae of America. Why not write also to the department, asking for information?

It is hard to break into the proofroom—as into any other special line of work. But you seem to have a mighty good friend in that foreman; he should be able to give you some practical help. It should be possible for you, on finishing your apprenticeship in the shop, to enter the proofroom of the same establishment as a copyholder. That would be the next logical step. As a copyholder you will get eight hours a day of the most definite and practical kind of training.

To you, young sir, as to all who have the commendable ambition to become proofreaders, go my hearty good wishes and earnest hope for your success.

Final Reading

What are the points about final reading? I am to have a try at it, am anxious to make good, but a little bit scared, and don't know just what makes it so special.—*New Hampshire.*

There's nothing to be scared about. "Final" is just one stage of the long and sometimes painful process of "making the reading like the writing." (Or like what the writing should have been.) What makes it "special" is that it is getting so near the end of the job—a book job, I suppose—that it is peculiarly important to get all details right.

It is presumable by the time you get around to final proof that the print has been carefully checked with the copy; that all typos have been caught, and, if the shop has a good systematic way of handling work, that the makeup—page measures, spacing of titles, and all that—has been checked.

But there may still be some type errors, and the final reader should catch those. There might be a slip in the folios or running heads: a right-hand head and a left-hand one might have got transposed. If so, it is up to the final reader to spot the

errors. He will probably have before him as he works the second, or revise proofs, and possibly another set of proofs with the publisher's last marks. It is his place to see that all changes ordered have been made, and no new errors passed.

In finals, it is a good idea to check on the folios, then on the headings, to see that everything runs straight; next to check on the revises and the publisher's proofs, and finally to read straight through (if he is allowed the necessary time) for sense. In this last stage of the work he should be specially careful about queries. He should not be afraid to hold things up by presenting *reasonable* marginal queries—but it is a bad time to fool around with chancy ones.

The final reading imposes heavy responsibility upon the reader, for he can fairly be held responsible for any errors that appear in the printed work, except mechanical errors made on the press.

Punctuation With "Namely"

The following occurred in a job I was setting: ". . . the discoverer and staker of the property, namely, Soandso . . ." I put in a semicolon after "property," but the boss changed it back to the comma. Some say we should have used a comma after "property" and a colon after "namely." Could you straighten me out?—*Ontario*.

I hope so; but it depends on your readiness to view the matter openmindedly.

First, let's look at the possibilities:

. . . staker of the property; namely, . . .
. . . staker of the property, namely: . . .
. . . staker of the property, namely, . . .
. . . staker of the property, namely . . .

In the sentence given, I prefer the two-comma style. There is no break calling for stronger marking. The break is, to my way of thinking, just what is needed to set off "namely" as a parenthetical word.

The point is, that punctuation with "namely" is difficult only if we make it so by overlaying it with arguments for one possibility and another. Punctuate here as elsewhere according to sense and values. Put me down as favoring, in the sentence given, the two-comma style.

What—No Revise?

I just quit a "final-reader" job in a book plant rather than endure the mental strain of vainly trying to get efficient proofreading. My contention that a reader should get a revise even on a one-line correction was politely opposed by the head reader, who informed me it wasn't done in that particular plant—that any one-line corrections were left to be revised by the machinist-operator-foreman, who would put his initials on the revise proof.

I discovered the boy boy and make-up performing that operation (mind you, a make-up who once wrote "I can't not!"). I protested, and they yelled, "Go back and sit down, you're as bad as the day reader!" They added, "You'll get no revise." It was so disgraceful.

"WE LIKE THE ORIGINALITY"

Said the Bynum Printing Company to The Inland Printer, thusly:

"We have used your mailing piece series from the first folder offered in 1935, and we particularly like the originality and diversified treatment of the copy . . .

"Many favorable comments have been received, and a number of people have taken the trouble to write us notes and letters from time to time, regarding some folder that especially appealed to them.

"We are firm believers in the principle that direct advertising is as beneficial to printers as printers claim it is for other businesses. In addition to other advertising, we have distributed several thousand blotters monthly for over ten years, and we appreciate very much the help given us by The Inland Printer in offering the well designed and effective monthly mailing pieces."—The Bynum Printing Company, Raleigh, North Carolina.

The mailing piece on the following two pages is yours for the asking—with electroc at cost, as listed. But to prevent duplication, only one printer in each city is given permission to use the copy—the first printer to request it. So send your request pronto!

I told the head reader, who said, "You may have done that elsewhere, but we don't do it here." They all got down on me as a fussy crank, and I'm really not. I thought, "Wait till Teall hears that: 'No revise on a one-line correction,'" Have been fourteen years at this business, and never heard the like of it.—*New York*.

Well, Teall has heard, and has this to say: It's a mighty good man who can afford to quit a job, any old job, these days. Most of us have to hang on and "take it," no matter how it hurts.

But in good times as well as tough ones, I must say it seems to me a worker has to take conditions pretty much as he finds them. When a fellow thinks things should be done differently, or thinks he knows how to do them better than he sees them being done, why, it's the good old American way for him to speak up and have a fair hearing. Most bosses and employers welcome reasonable suggestions. A man is free to make them.

When the suggestions are made and turned down, however, it's the worker's place, as I see it, to forget his kick—or at least keep it to himself, fit himself to the conditions set for him, and plug along.

I have myself worked in a proofroom whose foreman stood in so strongly with the Office that they'd as soon have parted with the roof off the plant as with that foreman. But that foreman was costing them plenty, with pigheaded ways that constantly threw the shop superintendent off his stride. And I have worked in a proofroom where the playing of shop politics and indulgence of personal likes and dislikes were ruling factors. A fine show of smooth management of routine, but—at a cost. Those things don't pay.

The proofroom worker has to put up with many things he doesn't like. It certainly seems "funny" to have the shop take responsibility for one-line corrections. If any, why not all? If it's too much fuss and bother to carry proofs back and forth for the one-liners, why not save time and trouble by abolishing the proofroom and letting the boys at the machines do their own correcting? The thing reduces to an obvious absurdity. Proofreading should be done, and done exclusively, in the proofroom.

But—the proofreader can't expect to run the shop, or even to reform it, until he gets further up the line.

Two Subjects for One Verb

In a magazine advertisement I find this: "If you or some member of your family has a knotty health problem . . ." Is it correct to use the verb that way? This sentence has me stumped. Can you help me?—*Kentucky*.

The difficulty arises from the use of two separate subjects with the one verb. "You" calls for "have"; "member," for "has." Some grammar teachers would tell us to supply or understand the first, to this effect: "If you (have) or (if) some member of your family has . . ."

But why go so far out of the straight course? It is true the reader's mind works that way, but for working purposes a simple rule can be set down, like this: When two subjects have the same verb, but conjugate differently, use the form of the verb that matches up with the subject that comes nearest to it.

Bad Case of Apostrophitis

Thought maybe you would get a kick out of the apostrophe shown on other side of this card. It caught my eye.—*West Virginia*.

The card announced that a certain print shop would soon be at home in "its" new modern plant." "Its'" is a new one to me, for the possessive of "it." How any one can think these things up beats me.

TYPE WAS MADE FOR

PRINTING

THAT'S OUR BUSINESS

Electros of "Printing" will be sent for \$1.50 each, postpaid. Electro of type circle (above) for \$1.80, postpaid.—THE INLAND PRINTER

PRINTING

OUR PLANT IS WELL MANAGED . . . YOU SAVE!

Latest equipment, modern methods, and craftsmen with long experience—these are the factors that result in lowered production costs, and assure you first-class work at prices you'll agree are moderate. When your next printing work comes up, let us figure on it, and show samples of work we've done.

PRINTING

NO MYSTERY ABOUT IT - JUST GOOD SENSE

How can we turn out the high-quality type of printing that we do, and yet charge such conservative prices? Well, any plant *ought* to be able to do the same thing. It's simply a matter of good plant planning — so your work goes through without a hitch, or waste of time, and with no extra costs.

(PAGE 2)

WE
DO

GOOD PRINTING

BERTSCHER PRINTING CO.

PHONE DELAWARE 4622 — 1937 SEA SHORE — LOS ANGELES

(Folder designed by Rex Cleveland)

(PAGE 4)

★ Editorial

Reading's Hold on Us

PINTERS, AS PRODUCERS of books, magazines, weekly newspapers and in many instances daily newspapers, will be interested in a three-year investigation of the reading habits of one thousand average adults, recently completed by Dr. Guy Thomas Buswell of the University of Chicago. According to his report, 41 per cent of adults regularly read magazines, 34 per cent read many varieties of books, and nearly all read newspapers—91 per cent of them regularly. On the other hand 23 per cent never read books and 4 per cent never read magazines. Such are the figures.

In times like these, when radio occupies so much of the leisure time of adults, and predictions are freely made for the coming inroads of television, the results of Doctor Buswell's investigations are gratifyingly reassuring. Reading, apparently, still holds a firm place in the habits of American adults. A complex civilization such as ours, despite its many and various distractions and bids for our leisure time, demands free and ample transmission of news, of humanity's current discoveries and experiences, and of mankind's permanent achievements and history. To a greater or lesser extent, the three principal mediums—books, magazines, and newspapers—do transmit all gradations from news to history; and what is more, in a more or less permanent form. This is not true of such mediums as radio. Human needs demand records—history of civilization proves this; and so long as this demand exists, the graphic arts will live and move and have their being.

Small Business Speaks

THE WASHINGTON GOVERNMENT defines a business doing less than one million dollars annually as *small business*. This places close to 99 per cent of the printers of America in the classification of small business. Although ranking fifth in volume according to U. S. Census figures, printing's 30,000-odd establishments are still *small business*.

It is, therefore, significant that at the recent Washington conference of small businesses of the nation, one of the important programs suggested for stopping the present recession and setting the wheels of prosperity again in motion was presented by "a typical representative of this large number of printing establishments"—George F. McKiernan, president of the Chicago Graphic Arts Federation. President McKiernan made many contacts with printers throughout the Central West prior to his going to Washington and formulated the comments and suggestions of such contacts into a concise but powerful statement embodying opinions on "Why Business Is Bad" and "Suggestions for Improvement."

These opinions and suggestions were reported fully in THE INLAND PRINTER last month. They were all incorporated in the Recommendations of the Small Business Conference placed in the hands of the Department of Commerce, and they can be said to express a typical cross-section of printing-industry opinion. The Administration called for an expression from

small businesses and got such an expression straight from the shoulder. But, in the opinion of many of those who attended the conference, the Department of Commerce so emasculated the recommendations before placing them on the President's desk as to make many of them unrecognizable, and to express a degree of thought considerably removed from the original intent of the resolution.

Mr. McKiernan aptly points out in his "program" that "the condition of the printing business at all times is solely dependent upon general business conditions—when general business prospers, printing sales increase." Because printers have daily contacts with establishments in practically every other line of business, they are in excellent position at all times to ascertain sentiment prevailing among business men in general. Printers are daily "close to the roots" of American industrial life and are competent to set forth facts based on actual conditions. If the Administration, after calling for such facts, intends to distort them or largely ignore them, then it will be giving a demonstration of bad faith indeed.

What Price Freedom?

SARCELY A WEEK PASSES without there coming to the editor's desk a communication suggesting, indeed if not advocating, some sort of Government control over those printers who seem habitually to be muddying the waters of competition or befouling the atmosphere of ethics. In the hearts and minds of these honest people, the "ideals" of the late N.R.A., like Banquo's ghost, will not down. They still believe the industry must be regulated and regimented to make it behave. Those unhappy months of disillusionment failed to reach their convictions and they continue periodically to break forth in "song."

Translations of the proceedings of the Fifth International Congress of Master Printers recently held at Budapest are now reaching America and some of them form new themes for the advocates of regulation. For instance, our attention is called to "the way they are doing in Germany." Printers, lithographers, engravers, and allied businesses, having established scales of prices, the German Government came forth with its regulations governing the conduct of their industries. First, there is a prohibition against establishment of new firms; then compulsory membership in trades associations. The regulations for fair competition deal with education in correct estimating, price standards, delivery conditions, and the power to demand investigations of firms reputed to be underbidding price standards. Our correspondent points out that the German Government's control, it is believed, *will prove* an educational factor leading to correct estimating and costing, and that unfair competition will thereby be overcome and relegated to obscurity.

In Norway, says our correspondent, the handicraft law requires that everyone who wishes to start a business of his own must acquire a journeyman's certificate, and be proficient in bookkeeping and estimating as well.

We all recognize the wisdom of the laws requiring doctors, lawyers, dentists, accountants, and a few other professional men to take state examinations to prove their technical training. But the Government exercises little control over the professional activities of these men. Codes of professional ethics are more restraining than Governmental regulations. While undoubtedly it would be a fine thing for printers to be required to pass an examination as to their proficiency in their trade and as to their knowledge of costing and accounting before they are permitted to establish a business of their own, we cannot conceive of this being done at the cost of losing freedom of action and expression, of sacrificing the right of individual initiative and opportunity, or of curtailing one iota the freedom of the press guaranteed in the American Bill of Rights. German printers have lost practically all of these liberties and gained little in return. Here in America, we believe we can have eventually all that Germany has gained without losing any of the freedom of action that has made our industry so great and outstanding.

Economic Mutations

ASIDE from the laws that man in his ignorance may invent, there is a wonderful balance and protection in the laws that God in His infinite intelligence has provided.—Bernard M. Baruch recently made this the text of a talk before a senate committee in which he reminds all industries of the futility of being too cocky in times of easy competition and monopolistic practices. When businesses ride high, wide, and handsome on their special economic advantages and think nothing can cross their highroad to interfere with their dominant position, they are advised to heed the old proverb, "Let him who thinketh he standeth, take heed lest he fall."

Mr. Baruch points to the railroads, "resting too long and too indolently on their monopolistic position," as now finding themselves in competition with plane, bus, and truck. Copper companies, controlling production, kept prices so high that the copper market literally financed openings of new mines in Africa and other fields. The telephone monopoly of this country now finds itself sharing the communication market with radio. Electric power and light, by the recent development of mass production of Diesel engines, whereby unit power installations may be cheaper for every factory and household than great hydro-electric installations, is facing an economic competition more deadly than any Government can bring to bear in T.V.A.'s. Science and invention have made steam generation more economical in many parts of the country than hydrogenation. The inroads of "electricity, gas, oil, better combustion methods, and now perhaps Diesels have cut coal down to a stature requiring Federal support to live." And if depletion of oil reserves should force the price of oil up, gasoline can be made more cheaply by hydrogenation of coal.

And Mr. Baruch might have continued that the failure of the photoengraving industry to develop platemaking to the point where users could get better plates and more of them for the same money gave encouragement and comfort and turned capital to offset and gravure. The electrotyping industry stands equally indicted. Furthermore, speedy automatic machines and multicolor presses have practically driven hand-fed machines out of the competitive market. Long rows of large cylinders which used to grind out catalogs and publications with an air of smugness and security now stand idle and silent, while rotaries produce more at less cost.

In this age of research and invention, nothing stands still. Today one machine or process or commodity may be supreme; tomorrow it may be supplanted by a newer and more economical one. Competition is the motive that actuates these mutations, and the law of supply and demand still holds sway in human relationships, effecting no small measure of balance and protection.

Extent and Cost of Mail Advertising

HAVING GIVEN two years of study to the subject and evaluated thousands of pieces of mail advertising, Leonard J. Raymond, in *Printers' Ink*, gives facts and figures extremely interesting to printers who make an effort to assist customers with their mail-advertising problems.

Since most direct-mail advertising rides third-class, most of it under "bulk rates," Mr. Raymond finds that to put a piece of *third-class* mail advertising into the mails complete costs four and one-half cents, although it will vary from month to month and from year to year.

Only one in every twenty *first-class* letters can be classed as direct-mail advertising—5 per cent; whereas general estimates on what percentage of first-class mail is now advertising mail have varied from 2 per cent to 33 1/3 per cent. The average cost of these first-class mailings appears to be six cents, allowing for both two-cent and three-cent postage rates.

Basing his investigations on U. S. Post Office Department figures, and applying under certain formulas the rates above named, Mr. Raymond compiled an index which shows that in 1937 a total of \$277,851,087 was expended on direct-mail advertising as compared with \$266,010,365 in 1936; an increase of 4.4 per cent. These figures obviously do not include all direct advertising and printed advertising matter—only that which was mailed.

The peak month of 1937 was March which, with \$26,946,876, was 17 1/2 per cent above March of the previous year. The first half of 1937 finished 8 per cent ahead of the previous year, but the falling off in advertising, beginning in October and continuing downward during the present recession, brought the year's percentage of increase down to only 4.4 per cent.

Experienced mailers have been prone to consider February, March, and April in the spring, and September, October, and November in the fall as their peak months. For the most part, Mr. Raymond's charts confirm these experiences, with the exception that in both 1936 and 1937, January was slightly ahead of February and that May exceeded both January and February, thus making the spring peak months March, April, and May. The index for the fall months follows the experiences of the mailers.

The information on average cost and on the months when the mails are most loaded with advertising matter ought to prove of great value both to users and producers of direct-mail advertising.



I P Brevities



Tersely told news items and bits of information gathered from all over the world, selected for their value or interest to our readers

Voices From the Phonograph

• Those who have often wondered how English-speaking persons "get in on" a native language will be interested to know that in these modern times the recording phonograph takes a leading part in the process. The School of Oriental Studies, sponsored by American and English grants, is engaged in the occupation of "collecting" languages. Recently a native teacher from Natal, suffering from a cold, made direct recordings of Xosa grammar and colloquial expressions in the sound laboratory. The record, when transcribed to writing, appeared as "Uqhoqho-qho wan ubuhlungu nomzimba wam uqhaqha-zeliswa amakhaza." Which, roughly translated is to say: "My throat is sore and I am shivering all over." Two other languages, Wolof and Bamum, were "collected" by the head of the African department, who spent a month transcribing them phonetically from two natives, a gendarme from Senegal, and an embroiderer from the Cameroons. Incidentally, the investigator discovered that the singular for fleas does not exist in Wolof. "Why should we have a singular," inquired the gendarme. "Such a thing as a single flea does not exist."

New Stereo Material

• "Holite," substance and process for producing plastic stereos, has been patented by an Englishman named E. S. Hole, who describes "Holite" as impregnated paper, which when used is heated and subjected to pressure in a hydraulic press. Both matrix and stereo are of the same material, the standard thickness for the latter being one pica. Extraordinarily long runs are claimed for a stereo of this material and absolutely correct register on color jobs. Curved plates are made for rotary work; and routing, filing, beveling, and planing to one-thousandth of an inch are claimed to be possible with "Holite."

New High in Pulp and Paper

• In the face of the fact that 1937 ended with a sharp recession in volume, pulp and paper achieved an all-time high in both production and shipments in 1937. Though prices were well advanced from depression lows, they were never back to 1926 levels. News-print output in the United States and Canada reached approximately 4,560,000 tons in 1937, compared with 4,113,000 tons in 1936, 2,923,000 tons in 1932, and the former peak of 4,121,000 tons in 1929. The expansion in plant capacity in recent years has no more than kept pace with broadening markets for pulp and paper. Continued expansion in demand is indicated in the growing use of kraft and paperboard for shipping containers. Printers and other users of paper and of pulp

will be interested to know the demand for pulp is increasing tremendously because of the increased use of higher grade sulphite pulp for the manufacture of rayon, Cellophane, plastics, and other synthetic products. From less than 50,000 tons in 1925, consumption has increased to 950,000 tons in 1937. However, 90 per cent of the world pulp production still is consumed in the manufacture of paper.

World's Smallest Newspaper

• The smallest newspaper in the world, *The Bimini Bugle*, published at Bimini, Bahama Islands, consists of sixteen pages, each measuring 5½ by 4½ inches, with a paper cover in shrimp pink. It is printed fortnightly on a small hand press by the editor-owner, a young negro. Its pages include personal items, letters to the editor, advertisements, church notices, and "jokes." Its format must never be changed under penalty of forfeiture of the hand press.

Lining Up an Industry

• Members of the Electrotypers and Stereotypers Association of America are now pledged to report any electrotyping and stereotyping supply houses using printed matter produced by processes other than letterpress. When so reported, the secretary of the association writes the offending supply house telling it to "get hep" to its business, which depends upon boosting letterpress at every point. Even though its printed matter *might* (?) cost more, it is told that to be consistent it should use letterpress.

World Wide's Finest Books

• An association of book lovers in 1929 founded the Limited Editions Club of New York with a series of books by leading American printers and illustrators. The club's annual exhibits gradually have been extended until now they include many efforts from the best masters of book illustration and bookmaking from many parts of the world. This year, "We of the Never Never," written by Mrs. A. Gunn, is being produced in far-off Australia by The Green Press and Douglas Annand, artist, both of Sidney. Both China and Japan are to be represented, as well as most of the countries of Europe. The notable collection of these finely printed books has had a directional influence upon the development of fine printing in America and upon her trade editions and their distribution.

World's Smallest Rotary Press

• Hamburg, Germany, claims the smallest rotary printing press in the world. It is 37½ inches long, 11 inches wide, and 19½ inches high. It prints a sheet 4¾ inches by 3¼ inches at several thousand copies an hour.

Lithographic Difficulties in India

• Lithographers in India have to contend with a great number of difficulties which have their origin in the changing climatic conditions. There are seasons when the humidity content of paper is practically nil, and then between June and the end of September it may be anything up to 85 or 90 per cent. At the same time, the temperature inside the plant may be 100 degrees or over. The difficulties encountered in register because of these changes are great; during the monsoon period, register work of any description is almost impossible. From October to the end of February, however, conditions are fairly good, with temperatures ranging from 75 degrees (day) to 45 degrees (night). When the air is hot and dry, sprays are kept going night and day to humidify the air to 65 per cent, and only by their use can the air inside be kept conditioned, especially as the conditions of heat and humidity outside may change from 2 per cent to 60 per cent or more throughout the day with the mere shifting of the wind. The great heat makes "damping" difficult; more water has to be used and ice is kept in the water ducts to help keep the rollers cool. In spite of these difficulties the lithographic industry in India is making strides.

Great Editions of Sermons

• The sermons of Spurgeon, the celebrated English preacher, were very much in demand and required the printing every week, for the greater part of his life, of at least one sermon. These weekly printings continued for years after his death. In addition, the printing firm also printed Spurgeon's numerous books and other publications. During his long and useful life, Spurgeon did not change publishers, and both preacher and publisher made enviable places in the world through the philosophy, religion, morality, and good cheer they distributed to the millions who found comfort and courage in the preacher's printed words.

Old Scot Library

• One of the oldest public reference libraries in Scotland, the Baillie Institution at Glasgow, which has just celebrated its golden anniversary, includes in its collection the first book printed in Glasgow—"The Protestation of the General Assemblie," printed three hundred years ago in 1638. The library contains 250 volumes printed before the year 1800 which are considered representative of the early typography of Glasgow printers. One of these volumes is said to be the finest copy extant of Milton's "Paradise Lost," printed on large paper, uncut, in the original boards. The text is said to be as clear as on the day it was published.

By J. L. Frazier

Specimen Review

Items submitted for comment must be sent flat, not rolled or folded. Mark "For Criticism." Reviews cannot be made by mail

BEBOUT & DOWNS, of Cleveland, Ohio.—Specimens you submit—especially the pocket folder, "Select Your Gifts with Discrimination and Thought," and Braden-Sutphin's greeting folder—are high grade, especially in so far as novelty and general impressiveness are concerned.

BELMAR PRINTING COMPANY, of Columbus, Ohio.—Although layout is interesting, and would be striking on an item of larger scale, your business card in brown and yellow on white paper fails to score because, with units so scattered and type so small, one's attention is also scattered, under which circumstances no strong impression possibly can be made.

THE STEELE PRINT SHOP, of Ellwood City, Pennsylvania.—While typography of the various cards and small folders is neat, it is not high-grade or distinctive. *Sub rosa*, however, that copy writer of yours surely hits the bull's-eye sometimes—yes, more than that. Reading his copy certainly broke the monotony of this warm March day. We'll wager he's never lonesome.

HERMAN FEINBERG, of Detroit, Michigan.—Congratulations on the several stationery forms for The Corinthian Press. Arranged in an effective modern manner and set in Trafton Script and a light square-serif type, they are modern and impressive. Even though in one color only (black) they have a quality look due to smart type and high-grade papers. Good work, Mr. Feinberg. Keep it up!

H. E. SUTHERLAND, of St. Joseph, Missouri.—While your letterhead for the orchestra is very striking as a design, the frame (ornament) is too prominent for the picture (type) and so, except for ingenuity, little may be said for it. Essential copy is arranged in such a complex way and is so insignificant in relation to color masses that, instead of standing out, it has to be searched out. Too bad.

THE CONCORD PRESS, of Windsor, Ontario.—Utilizing a number of the newer and smarter types and modern layouts, the small commercial work you submit is very decidedly outstanding in its class. Colors are used with telling effect, and fine quality papers, often colored, round out the array of features of merit. Seldom, indeed, is such craftsmanship evident in the business cards, letterheads, and the like, which come to our desk each month.

ALLEN, LANE & SCOTT, of Philadelphia, Pennsylvania.—Your four blotters have everything: graphic copy with strong appeal, interest-arousing pictures in halftone, impressive, sound, modern layout, and color. Bleeding off of color bands and illustrations, which are features, not only contributes punch, but obviates the commonplace while using space to maximum extent. Credit where credit is due means a fine measure of it for you.

FOSTER'S PRINT SHOP, of Beaumont, Texas.—While layout of your blotters is interesting, their effect is bad because, first, types are out-of-date;

second, fat and lean faces are combined; and, third, white space is disproportionately distributed, with the most of it between parts of the forms rather than *around* the whole. The effect is to suggest a lack of unity, which invariably reduces attention without which clear comprehension is impossible.

I. C. VAN WERT, of Poughkeepsie, New York.—We're delighted with the interesting, often clever, cartoons you make up from rules and

ornaments. Such type pictures often make the job, providing ornament to break the monotony of type alone, and an interest-arousing feature which halts, if not prevents, the passage from the morning's stack of mail to the hungry waste basket. Few can ignore the appeal such pictures make—few have the gift you have for creating and executing them.

CAYCE PUBLISHING COMPANY, of Thornton, Arkansas.—While the emphasized rule design itself rather subordinates the type—which should always have the spotlight—the interesting character of the cover of the "Twentieth Century Study Club" year book compensates to quite an extent.

Observe, however, that the effect is spotty and lacking in unity—features to guard against as a rule. Although meeting dates are rather weak in relation to the "body matter," the appearance of the inside pages is very good, particularly from the standpoint of neatness, always an important item.

STRATHMORE PAPER COMPANY, West Springfield, Massachusetts.—All promotion turned out by you is distinguished, but we'd award a special prize to your recent folder dealing with "Fiesta"—a rich-looking new paper with *colored deckles*. The deckles are colored on both sides, and harmonize with the various body colors. As usual, the mailing piece embodies several swatches and a "pocket" full of provocative printed specimens. A helpful feature is the illustrated list of twelve "fold suggestions"—ways of folding the stock to get the most effect from the deckle edge. This type of promotion can't help but be vastly stimulating to printers and other producers of direct-mail. The entire folder radiates color and enthusiasm!

WILLY H. VATER, Buffalo, New York.—On the whole, layout and display of the booklet program "Male Choir Bavaris" are quite good, and we're glad to see one display face used practically throughout. The off-center layout of the cover is interesting and effective, but the purpose of the parallel-rule band above the second display is not clear. While it doesn't unduly detract from the type, it keeps the page from having the clean-cut appearance it otherwise would have. Some of the smaller card ads would be better if the important display lines were longer with a bit more

PROGRAM

"Printers should not deny themselves the benefits of organization just because they don't get all the advantages expected."—Bulletin

BANQUET—SIX O'CLOCK

TOASTMASTER—J. L. COCKRELL

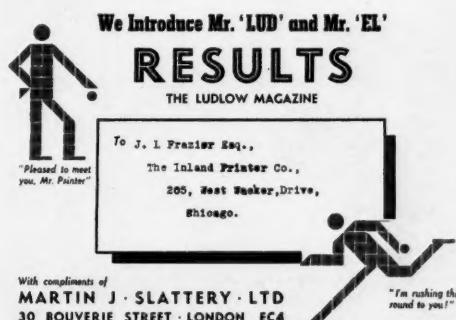
MUSIC

INTRODUCTION OF SPECIAL GUESTS AND OUT-OF-TOWN ATTENDANTS

ADDRESS—"PROFITS, LOSSES AND DOLLAR EXCHANGE"
MR. ELMER KOCH, SEC. U.T.A.

ADJOURNMENT

Dark brown type, green star and rule, cream stock. Designed by Harry Kinzie for the Twelfth District Printers Conference



Envelope cover, red and black, which cleverly introduces the house-organ published by Ludlow's representative in London

variety in the display of different cards. Of course, in event of such change, the general appearance of the pages as a whole would be less attractive.

R. KAYE, of Warrnambool, Australia.—The title page of the "Smoke Night" invitation of the Chamber of Commerce is interesting, unusual, and effective. Extending up from near the bottom of the left side is a cigaret made from rules—very realistic. Rising vertically from the end, a wave-line rule suggests curling smoke; this not quite in the middle of the page. Type matter, flush on the right, appears in two groups on the right-hand side of the page. We regret there is so little contrast of type sizes on the third page, and also that the fancy contrasting italic used for the two main lines is so far out of key with the ultra-plain and monotone sans-serif type otherwise used. Finally, the whole page is so crowded as to be decidedly uninviting.

SUTHERLAND PRINTING COMPANY, of Reno, Nevada.—Rules and ornaments dominate your business card and the blotter, both of which are featured by vertical, parallel rules on the left-hand side. Indeed, figuratively speaking, the type seems smothered, and that on the card is "the thing." Utilities in the form of rules and ornaments are justified only if they emphasize the type. Finally, the ugly Broadway used for the name line on the bottom should be thrown in the hellbox on general principles. Practically no one uses it or similar cubistic faces any more. Its effect is worse on this blotter because disharmony between it and Cochin, the other type used, is so manifest as to be plain even to laymen. Do you see?

HUDDLESTON & BARNEY, of Woodstock, Ontario.—Kirsch's letterhead is of effective modern layout, well displayed. As far as your work is concerned, the only fault we find is that the second of the two lines to the right of the logotype are right up against the color band below. The large logotype may well rest upon the band, but due to there being two lines in the group at its right, space between the second and the band should be the same as the space between lines. Finally, we regret that the customer demanded the second color be the deep blue-violet. It is so much like the black, otherwise used, that the whole design might as well have been printed in one color only, and it might as well have been the deep blue-purple as black. A second color is useless unless it represents a definite contrast in hue or value.

•NEW • REVEALING • INSTRUCTIVE

•INTRIGUING • EXCITING



WATCH THESE DATES:

MARCH 8: Design

JAMES T. MANGAN, Director of Advertising and Merchandising—Alvin Novelty Co., Exhibit Work, recently produced in Chicago. Illustrative of Mr. Mangano's lecture.

MARCH 22: Design in

Type and Typography. B. HUNTER MIDDLETON, Director—Department of Typographic Design, Ludlow Type-Graph Co.; NORMAN W. FORTUNE, Director of the Black Cat Press, BERT RAY, Art Exhibitor; Franklin French, Printed Plans and Books illustrating the subject.

MARCH 29: Design in

LAYOUT & ILLUSTRATION. H. J. HUNTON (left), Associated Manager, Phoenix Metal Gap Company and Editor of its Phoenix News; DALE NICHOLS (right), Advertising Manager, Phoenix Metal Gap Company and Editor of Phoenix Product, The Society of Typographic Arts, DON WALLACE, Photographer, while he talks on Design in Layout, then to DALE NICHOLS, painter, illustrator, president Society of Typographic Arts, talking on Design in Illustration from the artist's viewpoint; and, then to DON WALLACE, photographer, satisfactorily extraordinary, talking on the same subject from the photographer's standpoint. What an array of talent and expertise! * These conclude the 1938 Newberry Series of Lectures. The Society of Typographic Arts believes that they will be of the utmost value and importance to every individual and business concern using the graphic arts.

★ AT FULLERTON HALL
CHICAGO ART INSTITUTE

From EDWARD WILSON, OF THE LOWELL PRESS, Kansas City, Missouri, a genuinely unusual and effective mailing piece has been received—unusual especially with respect to the copy slant. It is entitled "Every Monday Morning," the angle of the copy being that on each Monday one Tom Culley checks the linotype and ludlow slugs for precision, which means printing quality. Over the front, the names of the days are printed in light blue in diagonal lines forming a neat background, all except Monday being in light face, Monday in every case being bold. Near the top, a four-inch circle is cut out disclosing a section of the halftone on page three, this showing Tom's hands checking slugs with a micrometer gage. The title appears on one black line near the bottom. Layout as well as composition, in smart up-to-date and effective publicity types are truly big time, fine presswork and good paper completing the quality presentation.

SAMUEL JONES AND COMPANY, LIMITED, London, England.—The calendar which accompanied your holiday greetings is an exceptional piece of printing. Featuring one of the brilliantly colored butterflies, this unusual example is printed on the reverse side of a sheet of Cellophane. A brilliant red background outlines the butterfly, and the borderings of the wings are in black with spots of bright blue. The main parts of the wings and the body are printed in a reddish brown with a screen, the veins being in black. The Cellophane is mounted over a sheet of embossed gold paper with a wavy pattern, which shows through and provides the fringes of the wings and gives a transparent, gauze-like appearance to the wings. The gold paper is mounted on a sheet of heavy card, and a cut-out mat, 8 by 9½ inches over all, of a sepia color with a brown edging around the cut-out part, sets off the brilliant central piece. Our congratulations on one of the most attention-compelling pieces of printing we have seen in some time.

FIDLAR AND CHAMBERS COMPANY, Davenport, Iowa.—Some of the specimens you submit



Inside spread of French-folded announcement; the designer is Elmer Jacobs, of Chicago. Display lines and rules in brown; text in black; white stock. Announces a fine series of graphic arts lectures given by S. T. A.

are very good, but much of the work is rather ordinary. Of the better items, the program for the Jane Cowl performance, the thirty-fifth annual report of the public library, and the folder advertising Shrine Family Night stand out. A very serious fault characterizes several items. It is that of incomplete border rules, in form suggesting brackets in the upper left- and lower right-hand corners only, as on the title page of the program for the meeting of past masters. The page would be better without the rules, which tend to break up the area into such definite parts that there's a decided lack of unity which disturbs attention. Unity in a form and the simplicity of the effect of few parts is a strong force in holding attention. A lesser fault with the work is that of combining the semi-monotone Cheltenham Bold with the hairline Century Book face. Display with the latter should be in a similarly contrasting face—Bodoni, for example.

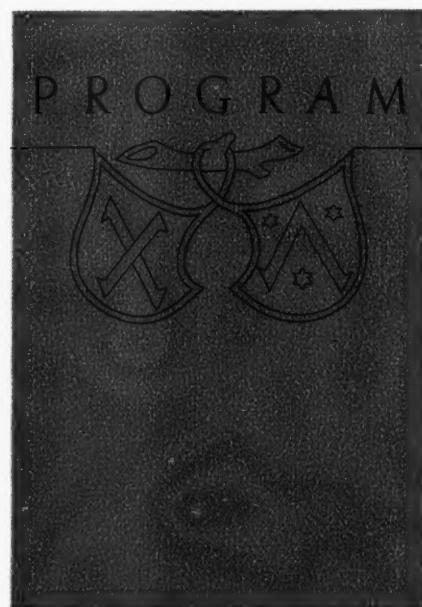
THE JACKSON PRESS, of London, England.—That booklet, 6 by 10, for the Granada Theatre is a colorful thing indeed—an excellent demonstration of careful planning and expert presswork. The fairly heavy yellow stock of the inside pages contrasts effectively with the pink cover stock. The latter is cut narrower on the front cover, so that about an inch of the yellow first inside page shows at the right. In addition, the title "Granada" has been printed in blue, diagonally, across the front cover and the inside page, and when the former laps the latter, the register of the letters in the title is perfect. Accurate presswork and folding is indicated in this stunt, which, unless it is well done, is one that is usually disturbing rather than effective. The light blue second color on the pink and yellow stock lends an air of gaiety to the job, as do the little cartoon illustrations throughout. Adding to the punch of the piece is the center spread, which is French folded, and which opens out into a humorously designed map.

ALPRESS, of Philadelphia, Pennsylvania.—There are some very good specimens in the lot you submit, especially the hard-bound books, "We Lift Our Voices" and "Airs from the Woodwinds," the latter especially, the binding of which is particularly "sweet" with light blue book cloth over the backs, a half-inch showing front and back, and a beautiful and refined wall-paper pattern of harmonizing hues on the sides. Typography of text (poems) is excellent. Too many styles of type are used for the title page of the first one, and for a book of poems the main title is too strong. The cover of the third case-bound book, "Ten Fables from Aesop," covered with a Cellophane jacket, is also very effective; but while layout of type and cuts (printed in various colors, by the way) is good, there is too much space between words of the text as a rule, making the pages needlessly "spotty." Smaller items are well handled, but you should guard

against crowding of lines and combinations of types without common features to make them suitable for use together.

ARMBRUST PRINTING COMPANY, of Cincinnati, Ohio.—Although the cover and title pages might be better, the catalog for the Collie Club of America show is on the whole quite commend-

able; and a more acute angle would give more space for the type in the upper three-cornered panel. The title page seems crowded for a page of this kind, and also seems to require a neat rule border to give it finish. Where two halftone portraits appear on a page, it would seem that on right-hand pages the one at the top should



Here's the Floor Show

Music by
THE WASHINGTON ORCHESTRA
Direction of Joe Hessey and featured

EDWINA PAYNTER
Soloist

DE MAY, MOORE AND MARTIN
Sophisticates of Satire

CAMERON AND VAN
Artisans of the Ballroom

N. Y. CLUB OF PRINTING HOUSE CRAFTSMEN



DINNER DANCE

HOTEL ASTOR • SATURDAY EVENING, FEBRUARY 5, 1938

And Now Let's Eat

COUPE OF FRUIT RAISIN

CLEAR GREEN TURTLE KEY WEST

PAILLETTES AU PAPRIKA

CELERI

OLIVES

SUPREME OF SEA BASS

Salad

BROILED FILET MIGNON, BOUQUETIERE

FRESH VEGETABLES FLORIDA

POTATOES OLIVETTES

SALAD MIRETTE

PAVE GLACE VANILLA

FIG MULBA PETITS FOURS

MOKA

Cover: pink stock, cream deckle-edge, printed in red. Inside: blue, red on cream. Program designed by Intertype Corporation's advertising manager, B. Walter Radcliffe, a craftsman in every sense of the word. Page: 6 by 8½

able. The triangle formed by rules in red extending to a point from the upper corners—balanced, by the way, by a similar triangle extending upward from the lower corners—should have been of a more acute angle to permit of more space for the type enclosed. The matter in the center of the page, between the points of the two triangles, doesn't require as much space as is

be at the outside, the one at the bottom on the inside to preserve the outside top corner, which is open space because of the way the cuts are arranged. The effect of balance and of proper contour would be improved by the change in position of cuts, which is suggested above. Advertisements, we are pleased to note, are quite well set and presswork is very good.



Woodcuts and other black-and-white treatments are featured in this house-organ issue; Cooper & Budd Limited, London

YORK TRADE COMPOSITOR

FEBRUARY, 1938
Vol. 7 • Number 6

Writing Successfully

A MAN named Polti analyzed all the plays ever written and found there were only 32 different plots. And somebody else came along and made it even more simple. No matter what sort of story, drama or movie scenario you write, it all simmers down to this simple formula: Who did what? Where and when? And why did they do it?

"Something human in the first twenty words—that's my blooming motto," says an exceptionally able persuader in print.

"Put a real message in the first line; give in the first line the heart of your message as it looks from the reader's point of view," is a



Good copy angle here, we'd say; attractive to the eye, too. House-organ, York Composition Company, York, Pennsylvania

N. W. VAN SON'S INKT-EN VERFABRIEKEN, of Hilversum, Holland.—Your calendar for 1938 should attract exceedingly wide attention, for it is gorgeous in coloring, showing, as it does, grouping of multi-colored butterflies. In size 11½ inches, the mount of this calendar is printed by offset lithography in eight colors, the grouping of butterflies being in a photo-montage effect. The artist was given the task of designing a calendar which would give the impression of a color symphony, and with that in view he chose the butterflies and has copied the shades and forms after nature. At the bottom, center, a panel, about 5 by 7, has been provided; this carries the name of the company and its location, while underneath is attached a calendar pad. To carry out the idea of the color symphony the calendar leaves are on six different colors of stock, and are printed with the company's water-color inks, the last sheet giving a diagram in the form of flitting butterflies showing the colors used for printing the mount. The entire calendar was produced in the company's own print shop, and those responsible for its production are entitled to a lot of credit.

THE COTE PRESS, of Springfield, Massachusetts.—"How to Set Fire to a Hotel" is a clever and intriguing piece of publicity for your company. It is well printed, too—simple, easy to read, decidedly thought-provoking. In size 5 by 8 inches, this piece has plastic binding with heavy, clear celluloid covers, the title showing through the front cover and having an illustration showing a match burning, with the flame in yellow, red, and blue. The title, "How to Set Fire to a Hotel," is at the bottom in twelve-point Ultra Bodoni caps and printed in the blue. Inside pages are on heavy, rough, deckle-edged stock having the appearance of hand-made paper, the type matter being in Bodoni Bold and printed in deep blue. The initial "V" starting the first page is surrounded by flames in colors, carrying out the idea of the title. The text matter piques the curiosity so that one is forced to carry through with the reading of the message, which, by the way, is short and well worded, and brings out some excellent arguments for using printed matter for building business. Text matter is printed only on right-hand pages, leaving left-hand pages blank. A novel idea, well carried out!

ELLIOTT H. FISCHER, of New York City.—While there is interest and opportunity for profit in the fact that one of the forms is constant in a two-color job, where the changes are confined to the form for the second color, still, from esthetic and display standpoints the enclosures for "Vacuum Packed Coffee" are far from satisfactory. With respect to type selection and composition two serious errors are made. First, there's the combination of extra-bold square-serif with light sans-serif types. A more serious error in combination of letters could easily be made, but it is difficult to contemplate a "blow" more inexcusable than printing the stronger (bolder) type in the stronger (blacker) color. If the parts in the brown were black, and vice versa, the enclosures would be far more effective, not only because of tone balance and attendant more pleasing effect, but because the light-face



The composing room of a printing plant is a fascinating place. Here your material—poem, story, notice—is translated into type. Most of your copy is set up on the linotype machine, which casts a complete line at a time, in whatever type you have selected. Titles, special pages, etc., may be set by hand. The illustration below shows a linotype operator at the keyboard of his machine. The picture above illustrates the composing stick in which hand type is set. Careful, reliable workmen mean fewer errors and greater accuracy in your finished product. Artistic compositors mean beauty and taste in your printed job. In the composing room of the Comet Press, expert craftsmen plan the typography of your job.



THE COMET PRESS

This Brooklyn printer here gives a build-up to his composing room. Illustrations and type are purple; stock is light tan

type would be more nearly adequately visible if in the stronger ink. On the other hand, the bolder type would be adequately legible in the weaker color. Finally, a rule to follow: parts of a form to be printed in the weaker color of ink should be relatively heavier to compensate for the tonal weakness of the color. It's such a simple "assist," it is amazing so many muck the play.

ADVERTISERS PRINTING SERVICE, of New York City.—Note: the typography of the orange-colored mount for your calendar doesn't harmonize with the monthly leaves, the old-fashioned "gothic" of the latter furthermore being out of key with the modern types used for the part you set and arranged. We'd prefer to see the whole name set in the bold cursive—not just the first word. Due to the wide difference between the cursive and the square-serif face used for "Printing Service," the firm name is not as plain as it would be with all words in one style. And it's a further fault to have all other matter centered so that the two top lines are unsymmetrical. Again, in view of the wide-open spaces around the type above the pad, the way the type around crowds the crowded calendar block is all but unsightly. White space is not at all well distributed. To avoid this mal-distribution of white space, the list of items might well be in four columns despite the fact that they fall into three classifications.

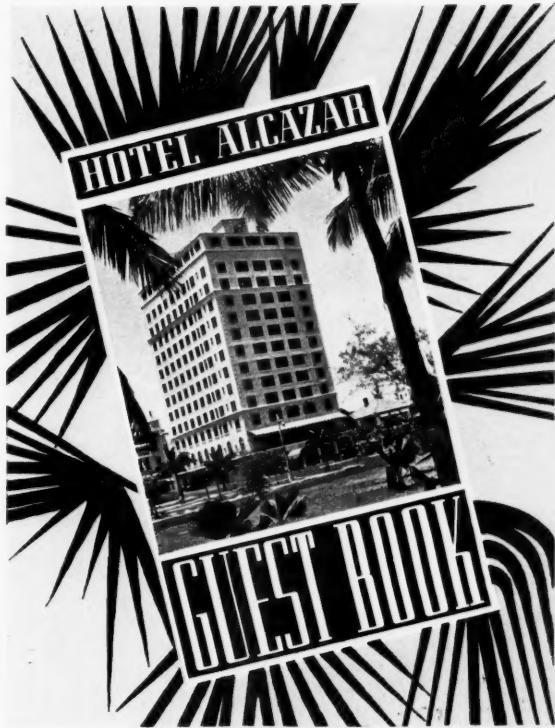
Thus there would be much more white space around the calendar block; and because of disharmony of types in the two parts, as much space as possible is here required. Indeed, a rule panel around the white calendar leaves on the orange mount would minimize the effect of disharmony. Finally, the calendar leaves are too large in relation to the mount, although admittedly this is a minor point.

JOHN M. LEE, of Sacramento, California.—You start out as a journeyman with ability much above that of the average graduate apprentice. You took the very ordinary and dull card for Lamb, modernized it as to layout, and gave it what the original did not possess—that is, punch. We regret that you did not have a suitable modern face for the main line, also that you underscored the line with parallel one-half point rules. In the first place, the rules are too light in tone to harmonize with the type; in the second, it is rare indeed that the largest line of a form should be underscored. Certainly, it need not be done for the purpose of emphasis. Walt Flander's card is excellent, but there's a lack of unity in the card of Minnis & Flanders, due to the border, which is not complete. It is not particularly objectionable in this instance, but care should be exercised to see that type forms stick together—look like one thing, not several. Guard against crowding lines of type, as on the card of Gibson Sheet Metal Works. Most types need extra leading, even in straight matter composition, and more so in display work in which there are relatively large areas of white space. The title page of the menu for Juanita's Chateau is of interesting, effective design, but uncial initials, in fact, an Old English or equivalent style, should never be set altogether in capitals.

G. E. BICKER, of Chicago, Illinois.—Congratulations on the fine Lincoln's Birthday menu for the Congress Hotel are well deserved. The front is forceful and attractive, featured by a halftone of the St. Gaudens monument in Chicago's Lincoln Park with "The Railsplitter's Philosophy," oft-quoted, hand lettered in a panel below, as follows: "I do the very best I know how—the very best I can; and I mean to keep doing so until the end. If the end brings me out all right what is said against me won't amount to anything; if the end brings me out wrong ten angels swearing I was right would make no difference.—Abraham Lincoln." It is unfortunate that the type below the cut and motto was not omitted, or at least set in much smaller type, for the rather fat square-serif face is out of key with the condensed blackletter (Old English) used for the quotation. As, of course, the menu was to be found only at the Congress Hotel, this advertising was not essential, and the names of officials might have appeared on page four. About all this type accomplishes is to clutter up the otherwise attractive front page—the effect of which is very fine with halftone in deep photo brown, type in

black (initial red), and with wide bands of rule in silver flanking the cut and motto on both sides and bleeding off at top and bottom. While the inner spread, itemizing dishes available, is not very distinctive or attractive, and the type is rather weak in relation to the rules and other items in red, we must say that readable sizes have been used. This is something that cannot be said of menus issued by most eating houses, many of which, to make matters worse, go in for subdued lighting for the sake of atmosphere, more's the pity.

SERVICE CASTER AND TRUCK COMPANY, of Albion, Michigan.—With the cover design deeply embossed in gold on heavy black stock of a rough embossed character, your "Service Casters and Trucks Catalog" makes a decidedly fine impression. Though we'd like to see the band across the bottom, where name and addresses appear, in off-the-horizontal position to conform with the diagonal arrangements of the title lines for the sake of consistency, the point is not at all important and other qualities more than compensate. Particular credit is due whoever planned the book for the "Index" page. There's an all-over color plate (in dull yellow) with an open space for a large outlined halftone of a caster and on the right for the type matter. Shot from below, as it were, and with a black shadow to the left, the caster halftone is very striking indeed, the result being the more remarkable since iron and steel fixtures are so seldom given dramatic treatment. For the sake of balance in the page as a whole, we think the cut is a bit too high; certainly the open panel for the index is too far to the right, since marginal space on its right-hand side is much too narrow in relation to open space elsewhere. In view of the excellence of preceding pages, we regret the comparatively sorry appearance of pages listing, describing, and illustrating different models. First, there's the crowding which, combined with size of type too small to be read except with a feeling of necessity, cannot by any stretch of the imagination be regarded as something inviting. Add to this the fact that monotone sans-serif type is used for heads, and sharply contrasting type (Bodoni) for "text," and it's obvious that such pages do not exemplify fine typography. On the whole, these pages are of widely different layout, which would be more serious were it not for some decidedly characterful pages here and there, such, for instance, as pages 16 and 17. This spread is like a checkerboard, with alternative white and light brown (yellow) squares. Text relating to different items appears in black over the color panels, outlined halftones in black in adjacent white squares. It's a neat, interesting idea that others might adapt. On the whole, however, and to sum up, the inconsistency of regular "catalog" pages is a point against the book; although, to forestall an anticipated comeback, we hasten to say that we don't mean there



Not predominantly a typographic specimen, but a provocative one nevertheless. The cover of this Miami hotel's booklet (9 by 12) is printed in black and green, the green in a solid tint. By reversing the type lines, tipping the panel, and playing up the palm-leaf theme in a bold manner, a fresh and unusual result is thus happily obtained

IDEAS
COPYWRITING
LAYOUT
SKETCHES
PHOTOGRAPHY
PRINTING
BINDING
POSTING



A novel block type is here strikingly employed on the cover of the house-organ issued by The Vase Press, England. Colors are red and black, on tan stock. Rich impression is obtained by simple means



Although the historic event responsible for the production of this beautiful brochure took place some time ago, we believe our readers will find interest in the design even at this late date. The cover (8½ by 11½) is printed in red, blue, black, tan, and gold, and is embossed in addition. The title page is in gold and black, and, like the cover, is rich in design and typography. The work was printed by Odhams Press Limited, London. Printing technique of the highest order is evident throughout

should be painful similarity. While the company letterhead and envelope are stimulating because layout is off center, and therefore a bit dynamic, the layout which is scattered disturbs and doesn't hold concentrated attention. Again, the second color, a deep blue, is so near the value of the first (black), that one wonders why the second run through the press was at all necessary. Variations in letterspacing of the different lines are such as to contribute to the effect of lack of unity. Note that such variations not only affect unity, an essential principle of design, but violate tone harmony, which is another fundamental of good typographical work.

YORK COMPOSITION COMPANY, of York, Pennsylvania.—The tendency toward, and the advantage of, making type-specimen books something more than merely lists of the type faces carried is well demonstrated by your new book, "Type Faces." It's well done, shows good planning, and presents evidence that you know your type faces and how to arrange them to best advantage. Approximately 9 by 11½ inches, Wire-O bound, with good strong imitation-leather cover simulating alligator skin, black, with emblem and type in gold and a good heavy stock for the inside pages, the book is serviceable, makes an excellent appearance on any desk, and is sure to be preserved for reference and use. The title page is attractive. Facing a full-page portrait of the head of the company, Phil Mann, the title has a border, printed in yellow, consisting of a six-point rule at the right and one-point rules at top and bottom running off the sheet at the left, joining the top and bottom of the portrait. The words "Type Faces" are in caps of sixty-point Agency Gothic Open, spaced to thirty-three picas wide, while immediately underneath, in eighteen-point Girder Light, are two lines of the same width with the words "Presenting a collection of type faces, borders, and ornaments stocked in our composing room." At the bottom is the company name with the address, in two lines, and immediately above, to the left, is the company emblem in black and yellow. The book is divided into sections, the first containing introductory and explanatory matter, set in Girder Light, twelve-point, widely leaded, with a solid yellow panel in the center of each two-page spread carrying the names of type faces. The yellow is continued as the second color through the section giving intertype faces. A reddish brown is used through the section giving hand-set type faces, and a green through the pages showing ludlow faces, while a lavender is used through the last section, showing initials, borders, and spots. Compliments on a well planned and well executed specimen book!

OREGON STATE COLLEGE PRESS, of Corvallis, Oregon.—While the eight-page folder, "Biology Comp," is well arranged, there is a serious fault in the weakness of the text typography, due not only to the small size and light tone of the type, but also to the fact that it is printed in brown on India-tint stock. It would be much too pale for average eyes even on white paper, in fact not readable enough had black ink been used, though black would materially increase the contrast between printing and background. The front page is attractive, with interesting views across top and bottom—halftones "bled"—and title copy in the middle. However, while the panel of display is not as weak as text on other pages, it is relatively rather light. Greater variation in the length of the several lines of type in the panel would have given the group the effect of more grace. "The First Fifty Years" is a striking 9- by 12-inch booklet, replete with beautifully printed halftones and notable for its excellent typography.

TYPES OF A QUARTER CENTURY

SOME WEEKS AGO when Professor Cleeton* invited me to be one of the speakers at this celebration, I accepted gladly but I fear not wisely. I did not realize that through steady drafts upon its never-too-great depth the well of my typographic thought had so near run dry and it is only by considerable priming that I am able to bring up any fresh wisdom, and, worse yet, I seem also to be running out of priming material.

But having promised, I set about the work of getting together some odds and ends of typographic lore which I hope to present in as interesting a manner as possible; the question of a title for my talk came into my mind. At this time, Professor Cleeton had not suggested to me the subject printed in your programs, so I tried a number, this phrase and that, but without finding one that pleased me. By this time, I began to feel like the woman who had been given a piece of wedding cake to place under her pillow so that she might dream of her future fiance. The next day when she was asked of whom she dreamed, she replied, "What do you think! Would you believe it! I dreamed of the sixty-ninth regiment."

For over a quarter of a century, I have preached the gospel of simplicity, of dignity, of legibility, of beauty in types and typography and I am only now beginning to feel that my words so freely dispensed through the years, those arrows of typographic thought shot into the air, have not all fallen to earth entirely unnoticed nor completely disregarded.

I am glad to be here at this celebration of the silver jubilee of the department of printing. I have watched the growth and work of the department and have received with interest many of the items produced by the students. . . .

A little over fifty years ago William Blades, an English printer and writer on typographical history, an authority, too, on the life and work of William Caxton, wrote a book entitled "The Pentateuch of

* Prof. Glen U. Cleeton, head of the department of printing at Carnegie Institute of Technology, Pittsburgh, Pennsylvania.



FREDERIC W. GOUDY spoke at Carnegie's department of printing celebration banquet, in Pittsburgh, February 12. His address, slightly abridged, is reproduced herewith

Printing." The title seems somewhat fanciful, yet there is, after all, an analogy between the genesis of the world and the genesis of printing; the spread of printing is not inaptly typified by Exodus; the laws set out in Leviticus have a parallel in the laws and principles that govern bookmaking; Numbers, suggestive of the great names on the Printer's Roll of Honor; and Deuteronomy by its significance of the second birth of the vital conditions introduced into printing by more highly improved appliances.

For myself, I do not wish you to imagine that I am attempting to preach to you, but if this paper were intended as an homily I might select as my text a part of a passage from St. Paul's letter to the Philippians: ". . . whatsoever things are true; whatsoever things are honest, whatsoever things are of good report; if there be any virtue and if there be any praise, think on these things." I draw your attention more especially to that portion of my text which refers to things "honest" and "lovely" and will speak of the ethics and esthetics of types and typography rather, and with little reference to the historical side. And now having announced my text we need not again refer to it. . . .

There was a time in the golden age of type design when a page decoration, a head-piece, a fleuron, a new type face might prove a key to typographic distinction because it was recognized as the work of a master and respected accordingly. But by this I do not intend to imply that deference must necessarily be given to old types or old work of little merit merely because it is old. Much of it unfortunately possesses shortcomings even as that of later vintage. Yet even the best of the old types should not be revived, imitated, adapted, or reproduced, or copied for present-day use with camera-like fidelity, *prima facie* evidence of modern poverty of invention (or artistic or mental laziness). The originals had matchless charm because they were stamped with the personality of their makers; the reproductions invariably lack the spirit of idealism of the originators and cannot fail to betray the fact that the faker can never do entire justice to the distinctive qualities that made the original designs great.

My own feeling regarding the endless reviving of old type is the same feeling I have toward dead and living art—or between dead and living literature; the new never transcends itself and is always imitative, never moves forward with spontaneous energy that is indicative of freshness and originality.

Professor Cleeton suggested a topic for my remarks, "Twenty-five Years of Type Designing." I imagine he had something in mind which I have not touched on—he probably wished me to speak of the progress and development, or improvement in type design, that may have taken place in the past quarter century, and I have chosen rather to ignore his suggestion and speak generally of past work and more specifically of my own conclusions as to type design and typography. Yet, to be frank, I cannot honestly say that for me the years since 1913 have brought forth many outstanding types by American designers—it has been largely our German contemporaries who have produced the bulk of original type work and it is a lamentable fact that for the past ten

years foreign importations have almost driven our own production into the limbo of the forgotten.

Printers and more especially advertisers have not been kind nor even fair to native talent—they have insisted on the importations of foreign type to gain the elusive touch of novelty. What incentive is there for a young designer to enter the lists if his efforts are doomed to receive little or no encouragement at home? As I have frequently maintained it is much easier to design a type than it is to sell it and thereby put it to use....

And now a few words about fine printing in its relation to fine literature. Fine literature, being permanent, demands a dignified and beautiful typographical setting, a setting that will preserve the author's words in monumental form suited to their worth. Printing may be adequate and entirely satisfactory for commercial necessities; yet even that printing on which the craftsman has exercised more than usual thought and care for technical requirements, or upon which more elaborate details have been lavished, may, after all, be merely good printing; fine printing requires even more than the points I mention; for its type, decoration, and proportion appropriate to the subject treated, its destination and its purpose should receive equally the craftsman's most scrupulous and fastidious attention.

In that printing where the types are correctly chosen and their arrangement good; the capitals harmonious and suited to the type and the text; the paper pleasing to the eye in tone, pliable to the hands, its surface kind to the types and unobtrusive as to wire marks, the presswork admirable, the result may be altogether charming and yet not fine, in the sense that a work of art is fine. Print to be fine and not merely charming must include a beauty of proportion. Whereon the trained taste finds ever an appeal to delight; a beauty of form and rhythm in consonance, showing the control of the craftsman over every detail of the work; a well proportioned leaf whereon the type has been handsomely placed, the lines well spaced, the decorations harmonious (no detail pretending or seeming to be more important than the thing adorned), of like origin with the types, cut with like tools, and with similar strokes. Fine printing, too, is simple in arrangement, but not the simplicity gained by pretending simplicity, but the result of simple thinking; the work must be fundamentally beautiful by force of the typography itself, its beauty organic and a development of its construction; it must be done on a fine type, and it must

have style, the living expression controlling both the form and structure of the vehicle which reveals and preserves the author's words. Printing becomes only then an art, a means, even, to higher aims and higher ideals.

I have spoken of a fine type in the foregoing summing up—I am tempted to repeat what I have so often said regarding the type I regard as "fine"—

Type to be fine must be legible, not merely readable, but pleasantly and easily legible; decorative in form, but not ornate; beautiful in itself and in the company of its kinsman in the font; austere and formal, but with no stale or uninteresting regularity in its dissimilar characters; simple in design, but not the bastard simplicity that is mere crudity of outline; elegant, that is, gracious in line; fluid in form, but not archaic; and above all it must possess unmistakably the quality

called "art," which is the spirit the designer puts into the body of his work, the product of his study and of his taste. How many of the types demanded today by the advertisers or their typographic advisers will stand an analysis of this sort?

And speaking of legibility I am reminded of the *Tribune* proofreader who is reported to have said of Horace Greeley's illegible handwriting, that "if Greeley had written that dread inscription on the Babylonian palace wall, Belshazzar himself would have been even more frightened than the Bible account says he was."

I hope somewhere in these rambling remarks will be found here and there grains of real thought among the chaff; that what I have said may not fall entirely on deaf ears. I realize that I have little facility of expression, I am a craftsman, not a literary man; yet my words are not entirely those of a mere esthetic theorist, they are the conclusions of a practical work—practical in the sense that with my own hands, from blank paper to printed page, I perform every detail of my work, and the principles presented here are those that guide me in my work. I endeavor by precept and example to bring about a greater public interest in good typography, to arouse a more general esteem for better types, and I have never intentionally permitted myself to utilize the message I was attempting to present to serve as a mere framework upon which to exploit my own handicraft, nor ever to allow my craft to become an end in itself instead of a means to a desirable and useful end.

I have been too long-winded, I fear. I remember hearing of a lawyer arguing a case in the superior court. He noticed that the judge was rather inattentive and he caught a suggestive yawn. Rather sarcastically he remarked, "I hope I am not trespassing unduly on the time of this court." "There is some difference," his honor replied, "between trespassing on time and encroaching on eternity."

A man was asked to make an address, something he had never before done; when he wrote out what he wanted to say he couldn't seem to make a satisfactory ending, so he asked a friend used to making speeches how to end his talk. His friend said, when you have reached a place where everything has gone off well, your audience still interested, then that is a good place to stop; but if you reach a point where you sense that the audience isn't with you and you aren't doing so well, than that is a H... of a good place to stop. I seem to have reached that point and after assuring you of my gratefulness for your courtesy, I will stop right now.

WHY EMPLOY A PRINTING ARCHITECT?



Planning printing and printing it are just as foreign to one another as are the duties of an architect and carpenter. Unless the printer with whom you work has the knowledge and ability to plan the layout and general "appearance" of your printing you are not getting as much as you should for the money you spend. Most all printers can print. Few create an idea . . . a central theme . . . a layout . . . that will cause the reader to want to do business with your firm.

We believe we can be numbered among these few. Why not make us prove it on your next job of printing? We'll be glad to!

The Seyler-Nau Company, of Cincinnati, Ohio, is a zealous user of printed promotion; above is a sample of copy from one of its recent mailings. It's a good build-up for the creative department.... The illustration is from Interludes, the publication of Intertype Limited, England

Skeptics were wrong when they thought Life's production problem was only a publicity stunt. Producers were hard pushed to meet circulation demands

2,000,000 a week

By ALBERT E. PETERS

ENORMOUS PRESS RUNS, in this high-frequency age, have long since ceased to astonish even the layman. When *Life*, the picture magazine, announced that within a year's time it expected to supply a million copies a week to its newsdealers alone, John Q. Public perhaps said "Whew!" and let it go at that. The fact remains, however, that a remarkable advance in printing-production technique has been made—largely as a result of *Life's* phenomenal circulation demands.

That there was at the beginning some skepticism regarding the magazine's producers' avowed inability to meet the existing demands for copies is typical of the reading public's belief in, and nonchalant acceptance of, modern printing efficiency. Surely a publisher in this day and age can turn out all the magazines anyone wants, and still have plenty left over! The facts, however, in *Life's* case, were somewhat otherwise.

The project—based on the publishers' original expectation of a possible 400,000 to 450,000 first-year circulation—while not unprecedented, had, nevertheless, several formidable features: a full-bodied picture magazine printed on a fine-coated paper was to be produced on a schedule which allowed only four days between the editorial deadline and the delivery of completed copies.

How the immediate response to this new form of pictorial journalism literally swamped the producers; how clamoring, and indignant, readers were turned away empty-handed at news-stands throughout the country; how the first year's rates to advertisers, based on the original estimate of 250,000 circulation resulted in a loss of \$3,424,000 to the publishers last year*—all these are matters of record, and something of an old story by now. Facing perhaps the stiffest mass-production problem that any publisher has ever been up against, *Life*, with a brilliant display of showmanship, undoubtedly did capitalize on its predicament. But predicament was the word, make no mistake about it! As one harassed member of the staff expressed it, "*Life* would have been very sweet had we been able to hold it at the originally anticipated conservative circulation mark."

When a magazine of the bulk and quality of *Life* can be turned out at the rate of 20,000 completed copies an hour—in-

*This publishing phenomenon, in which too much circulation success results in financial loss, is not unique with *Life*. In 1865, in Chicago, *The Little Corporal*, a magazine for juveniles, attained enormous popularity throughout the country, but local advertisers balked at a rate raise. After a certain point, every additional copy was printed at a loss. In 1895, *McClure's* had a circulation greater than *The Century*, *Harper's*, and *Scribner's* combined, but with its old circulation rate, *McClure's* lost \$4,000 a month. *Everybody's*, founded in 1899, went through a similarly embarrassing period. The selling price was increased until ad contracts expired.

Few Pictorial 'Embellishments' in 1839

In 1839 an enterprising American publisher named Godey made an announcement: "A few years ago the *Lady's Book* had but eight steel plates per annum and four plates of fashion on copper." Certain "embellishments," he stated, would now be added to the magazine, thereby greatly increasing its attractiveness and appeal. But despite the fact that Godey's *Lady's Book* was a leading periodical of its times, its added "embellishments" were of no spectacular order. The costliness of wood engravings and of steel and copper plates continued to be a restraining factor for many years—until, in fact, 1880, when the New York *Graphic* printed a "half-tone" in its issue of March 4, and launched the art of photoengraving upon a picture-hungry world.

In 1895 another publisher ventured a remark: "The revolution in the art of engraving is threatening a change in the conduct of monthly magazines as well as newspapers." But despite the great popularity of pictures and the vastly increased use of halftones, it remained for a publisher in 1937 to open the floodgates of pictorial printing. . . . Latest reported weekly press run of *Life* is 2,000,000 copies. Weekly consumption of paper: 750 tons.



Illustration courtesy of Paper Progress, Cleveland

cluding addressing, sacking, and mailing!—it is obvious that the gearing-up process has been intensive, to say the least. The production efficiency of *Life's* own staff and the staff at the R. R. Donnelley and Sons Company in Chicago is the key to a great deal of the speed. And of course the Donnelley equipment, manned by the finest operators available and adapted to *Life's* requirements by Donnelley technicians, has had much to do with the output. But the two factors that really make the achievement unique are—the paper and the ink.

When, in the latter part of 1936, plans for *Life* were projected, there were two reasons why coated paper was desirable. In the first place, the editor wanted to do a good job with the photographs; and in the second place the advertisers were to get as good a break as possible. At that time, no one had considered the possibility of a magazine on coated paper to sell for ten cents. The cost seemed prohibitive. Rolled coated paper, the experts said, was out of the question; the supply would be insufficient, and, in addition to the cost, it would have to be sheeted and inspected, which would cut into the time element very badly indeed.

It would have been possible, of course, to meet production demands by using a cheaper grade of paper that would absorb the slow-drying inks. But from the start *Life* was planned as a quality publication. And then, in the face of what seemed almost insurmountable difficulties, it was discovered that coated paper could be made and coated in one operation at tremendous speeds. Two mills had been experimenting with machines, built on different principles, to coat paper quickly in

quantity, directly on papermaking machines while the sheet was being made, rather than as a separate process.

The desired quality of paper thus being made available, it was necessary to adopt a method of printing in which the inks would dry with sufficient rapidity.

It was a matter of chance that the International Printing Ink Company, of New York City, at this time was just put-

and new time-saving methods are experimented with, but the problem is still enormous. The current press run is reported to be 2,000,000 copies. The final form goes to press Sunday in Chicago and by Thursday evening the last copy has gone into the mails to be in the hands of subscribers on Friday. Some 750 tons of paper have gone into the making of that week's issue.

ready crews literally swarm over the presses, cutting makeready time to eight or nine hours, exclusive of pre-makeready. It's regular newspaper technique—every second counts.

Forms go to the presses on Thursday, Friday, Saturday, and Sunday. Some sections, such as those containing color, are run off in advance. There is a four-week closing date on ad copy, six weeks on color; but the current form, containing the last-minute news, is okayed and in the foundry at five o'clock Sunday night. By Monday night, 200,000 copies are ready—addressed, bundled, delivered to the train. Such is *Life* today.

★ ★

"The Job I Secured"

Considerable is heard about price cutting, but who ever tells about the jobs that were obtained on fair bids? This question is raised in the *Manager's Weekly Letter*, issued by Typothetae of Philadelphia, Incorporated, where the incident is reported of a firm that was requested to quote on a forty-eight-page catalog for a customer nearly a hundred miles away from the city in question.

"Said customer wanted a price on 1,000 and 2,000 copies," reports the *Letter*. "George (the salesman) naturally supposed that there were other quotations, but did not know who would quote. Anyway, he put in his price to make a profit on the job. A few days later he journeyed to the other city to learn how his company had fared. There was one other quotation—from a printer in that city, one whom George does not know. He doesn't know who the other man is, but their prices were the same on both quantities—to a nickel!"

"In these days when we hear so much of how 'so-and-so cut my price,' this is refreshing, to say the least. In a survey made of over twenty plants under the Ellis Plan it has been found that more than 60 per cent of the printing done by the plants in question was not competitive. There isn't any doubt but that a number of other printers could tell us a story similar to George's story above, but they seldom do."

"A lot of comment is heard on 'the job I lost,' but darn little on the 'jobs I got without a quotation,' or 'the job I secured at a higher price than the other fellow.' Let's change the picture this year. Why not tell us about these jobs?—the 60 per cent, if you please—and let it be advertised to others. It would tend to increase the rigidity of the backbone of the weak brother who believes every customer who says: 'Your price is too high.' "



N. L. WALLACE

Life's production manager; he outlined his magazine's operating policies recently to Cleveland Club of Printing House Craftsmen



C. D. JACKSON

Life's general manager; he talked on pictorial journalism at the meeting of the Chicago Federated Advertising Club held March 10

ting on the market a speed-printing process incorporating inks which dried by vaporization rather than by oxidation. The "Vaporin" process, now familiar to most printers, utilizes special heaters which instantly vaporize the volatile portion of the ink solvent; the vehicle is burned off, the pigment alone is left on the paper. To *Life*, this was the solution to another speed problem, and use was quickly made of the special inks and the heating units.

Other mechanical developments came to a head at the same time. Presses were suddenly found that would print roll-fed color—although color, from a speed standpoint, was less important than the black. The newly created coated paper could be placed on a log and run through the presses at hitherto impossible speeds.

Early issues were printed in the Donnelley plant on four converted presses. Meanwhile new presses were ordered to specifications. Production was boosted considerably with the installation of a sixty-four-page rotary press built by Hoe. New equipment is constantly being added,

Obviously, the mechanical end of the job has to function as smoothly as clock-work, and the editorial workers have to be on their toes every minute in well routined performance. The editors in New York City make up the dummy but never see it again; they see their work in printed form on the news-stands. There is no time to return proofs to them—every minute counts. Layouts and copy sent to Chicago on the Century are picked up by cycle delivery at the Englewood station and delivered to *Life's* production office minutes ahead of the time when the Century pulls into the LaSalle Street station in the loop. Pictures are often sent ahead of captions, the latter in many cases arriving by teletype.

A staff of five editorial men in Chicago check the material, make duplicate layouts, and shoot out the copy to composing room and engraver. All typesetting and all engravings are produced in the Donnelley plant, where there is also a foundry where the press plates are made. From the foundry the plates are rushed to the press-room where doubled and tripled make-

By Eugene St. John

The Pressroom

Readers are invited to submit presswork problems. Stamped envelope must accompany your letter when a reply by mail is desired

Machine for Deckling

We are preparing to start work on a college annual and this year the college wants the division pages printed in four colors on cover paper. Also, we are asked if it is feasible to deckle edge these sheets after printing. Do you know of any way in which this can be done in our plant? Our equipment is the usual run of jobbers and a cylinder job press.

You would need a deckling machine to deckle the sheets after printing. Or you can send the sheets to a finishing concern for deckling. An easy if acceptable alternative is to print the division sheets on deckle-edged antique book, or announcement paper, or other substitute for cover paper. This would simplify the work, and the effect would be interesting.

Varnished Calendar Cover

A customer of ours showed us a calendar cover in which he is very much interested, and we are unable to tell where such work can be obtained. It is a very glossy cover, evidently varnished and then covered with Cellophane. The catalog came from another city but did not bear the imprint of the printer. If, from this description, you can get the name of a firm doing this work, we should be greatly obliged.

We are sending you the name of a leading calendar house in the city referred to; this firm probably can tell you who varnished the calendar cover. This work can be done on a cylinder varnishing machine, on a printing press with overprint varnish, or with a spray gun. Varnishing for the trade is done by finishing concerns in principal printing centers.

Ink on Glazed Labels

We have a customer who uses a great many labels such as the enclosed. The only objection he ever raises is that sometimes the ink on the labels scratches. To overcome this on highly glazed labels we are informed that a varnishing process is used. What is the cost of machinery involved, and what of the practicability of using this varnishing process in connection with an ordinary letterpress shop?

We advise that you send samples of the glazed label paper to your inkmaker and have him furnish special hard-drying non-scratch inks for this job. State name of press and average pressroom temperature. It seems wasteful to varnish all the blank surface of these labels to protect a

few lines of type. You could use overprint varnish, or spirit varnish on a varnishing machine. Or you might print just the type lines in overprint varnish over the ink when it has dried, with the same make-ready and without moving the guides.

Varnish and Gloss Inks

Will you please give us some information about overprint varnish or some other material giving the same effect?

The new high-gloss inks are substituted for overprint varnish, since by using a spray on the delivery the expense of slipsheets and a second impression and the labor involved is saved. By consulting your inkmaker you may learn whether the job in question can be printed with gloss inks. Send sample of paper, name of press, and average pressroom temperature, and state whether press is equipped with spray. A sheet heater should not be used with gloss inks.

Deckle-edging With Fire

From the Con P. Curran Printing Company, St. Louis, Missouri, comes an 8½ by 11 sheet of cherry book with edges all around the sheet burned in imitation deckle-edge. The caption on the printed message which has to do with "sales sizzlers" reads "Red Hot" and is in the form of a zinc line engraving with flames shooting upward from each letter.

An easy way to apply this deckle edge with fire is to wind a small lift of sheets to air them, then jog up the sheets and carefully apply flame in the most convenient manner, which may be by means of blow torch or by briefly holding the edge of the lift in the flame of a gas or electric heater and withdrawing it after it is charred to suit.

Needless to say, precautions against fire should be taken. All inflammable, combustible, and explosive material should be at a safe distance from the job and a fire extinguisher, filled and ready for use, should be within reach. In the absence of a regular extinguisher, an ordinary insect sprayer can be filled with carbon tetrachloride, which will be found excellent for putting out a fire.

Paster for Folding Machine

We would like information regarding either a paster that can be put on a folder or one that might be used separately. We are figuring on quite a sizable job, which will be delivered as a sixteen-page booklet, and we want to eliminate the stitching. We now have a high-speed folder and we are uncertain whether such an attachment could be put on this type of folder.

Your best procedure would be to send the number of your folding machine to the manufacturer and inquire if a paster may be attached and synchronized. If not, he can supply a folder with paster or give you the source of supply of a separate paster for this work.

Spot Carbonizing

It has become necessary for us to go into the spot-carbon field. We shall probably use a large cylinder job press equipped with a spray gun. The runs will be between 50,000 and 100,000. Any information regarding ink and equipment will be greatly appreciated.

The only difference between this work and regular printing is found in the ink, which is made not to dry so that copies can be obtained by means of pressure on the non-dry ink. You must remember that there is no universal ink for all surfaces, and you should submit samples of paper to the inkmaker, stating name of press and average pressroom temperature, and asking him to supply suitable carbonizing ink. On this work do not use the spray or sheet heater.

Printing on Parchment

We are sending two samples of printing on parchment run on a platen press with hard packing, one showing a slur and the other what appears to be evidence of insufficient make-ready. Please advise what causes the blemishes.

One sheet is much thicker than the other and various spots on each sheet caliper differently. It is customary to sort the sheets according to thickness and run thin sheets first. And to compensate for the uneven surface it is well to use thorough makeready so that the form prints well on artificial parchment, and then add one sheet of seventy pound S. and S. C. before pulling the first impression on the genuine parchment (sheepskin). It is very curly, so to avoid slur it is well

to hold the sheet down with ample stripping devices at impression, and also to avoid tripping the press after a sheet is at the guides.

Quick, hard-drying bond ink is used, but as it requires over night to dry, the parchment prints should be slip-sheeted to prevent smearing or blurring of the curly sheets when moved before the ink is dry. Because it is very costly stock, this is one of the materials which require special care in printing. Makeready must be thorough and just enough ink to cover should be used.

Gold Ink, Bond Paper

We have an order for fifty thousand letterheads, like the enclosed, to be run on a cylinder job press. The last time we printed this job we ran into several difficulties: the type filled up, and the gold got light and required several press washups during the run. Can you help us out with any suggestions?

Two impressions are needed for a good job in gold ink on bond paper—a first impression as ground in either base size, yellow ink or gold ink. When the first impression is well set, but not bone dry, the gold ink is surprinted. A lighter impression than your sample shows is needed for a clear print. Start with a mix of equal parts of varnish and powder. If the print looks "cheesy" decrease the quantity of powder; if it lacks luster cut down on the varnish. Keep ink well stirred in the fountain and try to make a continuous run to prevent ink drying on the inking system. Don't set rollers overtight to vibrators and ink plate.

Cleaning Patent Base

We use a large quantity of patent base in our pressrooms and are wondering what is the quickest and most satisfactory method of cleaning it. We have of course taken this matter up with the manufacturers of this base and are now using their cleaning method, but thought perhaps you might have heard of a better way.

The answer is qualified by the quantity and the condition of the dried ink and other objectionable matter on the base. Anything not extremely difficult to remove is taken off by immersion of the base in carbon tetrachloride; in extreme cases the base is sprayed with compressed air. Another method is to spray with hot trichlorethylene. Still another way is to immerse the base in hot (not boiling) crude carbolic acid until it has cut hard ink, and the like, and then immerse in another receptacle of "tri" or "carbon tet." The base may be cleaned with lye water, rinsed with water or steam, and thoroughly dried. The problem is least troublesome if the bed of the press is cleaned after each run and wiped with an oily rag. The catches or hooks should be oiled sparingly each time press is oiled.

More About Workups

We have always had more or less trouble with workups in our forms after they are running on the press, generally necessitating the stopping of our presses to add leads to prevent the spaces and types from working up. It would seem apparent to the average person that the forms are improperly spaced out before going to the presses; but our foreman, who is a man of wide experience and has been a printer for nearly fifty years, contends that the forms are properly spaced and locked up and that the trouble arises from the fact that the presses are out of line or the cylinders are improperly packed. Since our presses are on solid concrete foundations and placed there by the erectors, that argument scarcely sounds reasonable, and since our pressman is likewise an experienced man and turns out work far above the average the argument again loses weight.

On the other hand, our compositors have been cutting all of their material a half-point under measure, which they contend is a practice with printers universally, but our pressman thinks this departure from standard measure may be sufficient to cause our trouble. If you have any advice as to how we may eliminate workups, please advise. I should like to know, too, if typefounders' slugs are cut a half-point under size and if printers as a rule do cut their material that way. If so, how do they compensate for loss of space between narrow and wide measure when combined in a form?

It is not universal practice to use leads and slugs a half-point under length, nor are they supplied thus without specification. Still it is better to have them scant rather than too long. A point lead between two columns each a half-point scant will spread them for lockup. You do not mention machines, so we presume your trouble is principally in hand-set.

The first place to look for trouble is the composing stick, which is one point wider than measure. All the sticks should be inspected regularly. Some sticks after short use are no longer accurate along their full depth.

Assuming that the sticks are in good order and that the compositors justify the lines so that they are just about right, neither tight nor loose in the stick, the principal trouble to look for in lockup is bind, which may be caused by a unit that is too long holding the quoins squeezed off of other units. It may be a lead, line, rule, reglet, slug, or piece of furniture that is too long. It may be a wood block of irregular shape instead of rectangular. A border may not fit. There is a difference in give between wood, lead, type metal, copper, brass, zinc, iron, and steel. This must be allowed for or there is a bind.

For example, if a six-point brass column rule separates two columns of type and the columns and the rule all are sixty ems long, the columns will yield more to the quoins at the foot of columns than the rule, which will bind and even bend and hold pressure off of the columns, and more so if they are leaded than if solid.

Again, quoins give more squeeze on the top or foot of a page than on the sides, because the lead between lines yields to pressure more than does the type on the ends of the lines. Quoins should be locked first against matter which yields more and last against matter which yields less in the form.

Metal furniture is preferred to wood. Chases must be true and right side up. Forms should be sounded on the stone, loose spots marked with bits of card and justified before going to press. Forms and chases locked too tight with bed clamps and quoins will arc in the center. The cylinder will push the high center down but it rises again when the cylinder is off the impression, and thus a pumping motion starts which causes workups.

With these suggestions we trust you will find it easier to carry on your study of the causes of workups. A book could be written on the subject, but lack of space prevents us from going farther.

Composing-machine Check-up

We would appreciate it if you will send us information concerning the following: 1. What causes hairlines? 2. What causes type face not to be solid? Would a heavier face have less chance of broken lines?

The composing machine, the metal, the mold, and the heating need inspection and correction by a machinist-operator. When the machine is adjusted, and the metal and the heating are suited to the machine, it will produce faces of all sizes without broken lines, hairline, or poor slugs.

Gloss Inks Stick

We have been trying to run some labels on special litho stock with gloss inks. The paper is Gloss Ink Label. We put the job on a cylinder press. There were three labels on a 24 by 12 sheet. The colors were solid yellow with blue type and outline. The solids were about 4 by 12. The ink salesman, who was in the shop before we ordered the ink, went over the press with us and told us we were equipped to run the job. He also told us not to run the gas sheet heater on the job and to use kerosene as reducer.

Well, we failed. We piled lifts of fifty on trays. We cut the ink down so that it did not pick, and then the mere weight of a sheet would cause it to stick to the next sheet. After working half a day without results we called the ink-maker and were told that the only way this kind of label could be run was with a spray attachment. If this is so, we were misinformed in the first place. When we got the ink softened so that it did not stick, it had lost its gloss entirely. The temperature was 80 to 85 degrees. Now the question is, can we run this sort of work without a spray and, if so, how?

The spray has proved to be a great help on such work and it is rapidly becoming standard equipment on the press, as it should. Its introduction gave an impetus to printing with gloss inks. These inks offer a true economy since they obviate the need of extra operation for gloss.

Gloss inks have been in use for some years and it has been the custom to run the sheets into trays as when running varnish, gloss paste, overprint varnish, and inks in general with a tendency to stick owing to one or more conditions peculiar to the job. It is necessary to watch this work closely and wake the sheets up against sticking as needed.

Many printers are running sheets printed with gloss ink into trays without sprays, and you can do so too if you have the right paper and an ink suited to the paper. Your logical next step would be to try other gloss inks on this paper and if results are not satisfactory to try other papers with various gloss inks of good repute. You should also consider the installation of a spray to bring your equipment up to date to face competition.

Makeready for Metallic Inks

Could you give me information regarding the running of metallic inks, the kind of packing required, makeready, and any other information that would help to produce this work satisfactorily. I have experimented with same on a platen press, but so far have been unable to secure clean, sharp impressions, and in all trials the type has filled up with the ink. I am located far from the centers where much of this work is done, and never have been in a position to see or find out at first-hand how to go about it. . . . Also can you inform me about publications devoted to presswork?

Modern metallic inks are much better than their predecessors, but have certain limitations. The form should not contain fine, but only bold, open faces of type in the small sizes, and ten-point generally is the limit. Rollers must have ample tack, but should be neither hard nor soft. On platen presses the rollers must have

medium pressure on the form for this work, and the best way to gage it is to stop the rollers on the bottom of the ink disk as they come up from the form. If the outlines of the form in the ink film on the rollers are clear, the roller pressure is right; if very faint or not perceptible, the roller pressure is too light; if very heavy and squashed, the roller pressure is too heavy.

The platen must be parallel to the form, otherwise a sharp print will be impossible. The makeready is the regular, routine hard packing for new forms, but a sheet of news-print can be substituted for the top sheet of hard packing on old forms. Greasy materials must be kept off the form and inking system.

The special varnish and the metallic powder are thoroughly mixed, half and half, as a trial mix. If the print lacks sheen and luster, increase the proportion of powder, and if the ink piles on the edges of the form, increase the varnish. When you get an okay try to make a continuous run so that the ink will be fresh for each impression and not partly dried from standing during stops. The mix should be kept stirred up in the fountain.

Make ready with orange ink to make sure the makeready is thorough before inking up with metallic ink. The varnish may be stiffened or softened by considerable variations in temperature and humidity, so watch the color. Temperature should be about seventy degrees.

Specks of Ink on Offset

Can you give me an opinion regarding the probable cause of the specks appearing on the open parts of the enclosed offset job? I am making my own plates and doing quite well, but occasionally run into this trouble.

By examining the plate with a microscope you may find the cause of the specks before the plate is on the press. The thickness of the sensitizer should be graded to the coarseness of the grain of the zinc plate. If the sensitizer is too thin for the grain its sharp points may protrude through the sensitive film when dry. After development, these points are covered with ink and appear as bits of scum in the developed plate and in printing on the press, if not discovered with a strong glass in time.

A good sensitizer is one ounce of fresh egg albumen and one dram of fish glue well stirred in ten ounces of water; add thirty grains of ammonium bichromate and five drops of liquid ammonia. Filter well before using. The addition of fish glue helps the developing. After the print is developed an even solution of quite thick gum should be brushed over the zinc plate. To this gum a tablespoonful of phosphoric acid should be added for an



"In the Days That Wuz"—Not Worried—But?

Cartoon by John T. Nolf, Printer-Artist

"They claimed they weren't worried," says Mr. Nolf, "but down in their hearts they knew that the machine was there to stay. Some of the men, concerned about the future, actually did invest in chicken ranches or fruit farms. Such a man was Frank Ludwig, of the Spokane Review. As I remember him, he actually did look something like the individual I've drawn in the upper corner here." Mr. Nolf has also remembered the sponge in the basin, for wetting type, and the inevitable spittoon

eight-ounce gum solution. (If too thick the gum will peel off.) The gum should be allowed to dry thoroughly; when wholly dry it is washed off and the zinc rubbed over smoothly with a sponge and a thin solution of gum.

On the press, watch for dirty water or dirty damping system. It is safer to use distilled water both in platemaking and presswork. Use a diluted standard acid etch in the water fountain. Inks for offset should be fairly stiff. It is economical to use the best inks with highly concentrated color, as less is required to cover. The ink and water supply should be nicely balanced; use minimum of each.

Better Inking Equipment

Will you please give us some information on the form in brown ink, herewith. Is this form too heavy for 12 by 18 platen press, with three form rollers and only one vibrator roller and no extra fountain rollers? We would like to know how this form could best be made ready on this press. Also, where can we obtain books on press-work for a young pressman.

The press has the impression required, but lacks inking equipment for a solid plate of this size. If another vibrator is placed on the bottom form roller, or if the bottom roller is fitted with tripping-roller trucks, you can get by—otherwise the job should go on a press with superior inking facilities. If the form must be printed on the press in question, remove the bottom roller and double roll.

Makeready requires a level and type-high form, hard packing, and thin tissue overlays on this large solid studded with small halftones. A chalk or other mechanical overlay will save time and secure a better print, if well buried in the packing. Use a cut-out from stock for the job, pasted in register on the sheet next below the drawsheet. A brown ink of the soft dull halftone type will help the inking.

THE INLAND PRINTER's book department will send you a list of books on presswork on request.

Question of Process

In the past two or three years we have been supplying several wholesale grocery companies with window posters and posters for display purposes inside of grocery stores they service. We print these posters from wood type on a cylinder press in various colors with very good results. Lately we have noticed that the larger chain groceries have been using window posters that seem to be made of a different process—not by letterpress, lithography, or offset. They seem to be hand-lettered and the ink appears more like water colors than anything else we have ever seen. We would appreciate it very much if you could tell us how these posters are printed. They vary in size from 12 by 18 to 25 by 38 inches; some are reverse plates.

We suggest that you send us a sample. Considerable chain-store advertising matter is produced by the gravure process, and both water-color letterpress, from rubber plates, and the silk-screen stencil process, are favored for hand-lettered and reverse-plate posters. A great impetus has recently been given gravure by the successful development of an improvement on the unsatisfactory carbon-tissue method of transferring the work on to the copper printing plate or cylinder, and a great surge may be expected in gravure output in the near future.

Among gravure's other advantages is its infinitely superior inking system. The quantity of ink required by various spots in the plate is determined by pockets etched in the plate. The plate passes through the ink fountain and then under a doctor blade which scrapes all ink from the surface without disturbing the exact ink supply in the pockets of the plate. The supply requires only proper care of the ink source and doctor blade. Nothing is left to chance or individual judgment.

Staggering of highlights and solids is not necessary in gravure. Other advantages of the gravure inking system, an improvement on the old copperplate printing method of inking the plate, are obvious, not to mention the weakness of letterpress and lithography in compari-

son. While it has not been stressed, it is on this field of inking that the final battle between gravure, letterpress, and lithography will be fought. Costs of forms, speed of presses, and so on, for the three processes will be leveled to a uniform plane; but, to compete with gravure, better inking systems must be devised for letterpress and lithography.

Vibration Dampeners

For some time we have been trying to solve the vibration problem in our plant and it has just occurred to us that possibly you would be in a position to give us some advice. We have a three-story reinforced concrete building, no basement. The first floor is occupied by the office and shipping department; the second floor by the press department, which has four large cylinder presses, three platen presses, two folders, trimmer, cutter, and other bindery equipment. On the third floor are the editorial office and composing room. As three large cylinder presses are run continuously it creates considerable vibration. Would it be possible to place these presses on some kind of foundation that would eliminate or reduce the vibration?

We suggest that you have several vibration-elimination specialists examine your situation, as the problem varies according to local conditions. Vibration dampeners of course are available, and many plants have secured excellent results by means of such devices. We are sending you names and addresses of several concerns specializing in this field.

Powdered Mica in Pressroom

To what use is powdered mica put in a pressroom? It is new to us.

Powdered mica, used as artificial snow or simulation of snow, is dusted on an impression printed in size, just as aluminum and bronze powders are dusted on to simulate silver and gold respectively. The name mica is often mistakenly applied to isinglass, an entirely different material used to make a superior quality of fish glue, which is also used in the graphic arts as size for gilt-edging.



Attempts at humor are seldom found in type-specimen books, but Wallace & Knox, typographers in Sydney, Australia, make use of the above illustrations

Synthetic Rubber Rollers

I have read with considerable interest references in recent issues of your journal to rubber rollers for printing presses. Now I understand that rollers are also being made from synthetic rubber. Can you tell me anything about them?

Rollers made from synthetic rubber, or from synthetic rosinous materials, have been in rather wide use for several years. They were developed after many years of research and experiment, and as made today, from a combination of synthetic materials such as synthetic rubber and other synthetic rosins, they have a consistency comparable in softness to the seasonal glue-composition rollers. One advantage these rollers have in particular is that the material maintains its consistency under all seasonal conditions, and the rollers are not affected by oils and dryers in the inks from the standpoint of devulcanization. They are not affected by atmospheric conditions, and maintain their original dimensions, consistency, and resiliency, thereby eliminating the necessity of constantly resetting rollers.

Level and Type High

Enclosed is a sample of a job I am running on a cylinder job press, speed about 2,500. There are 100,000 and there will be three more colors on this side and three on the other. My rollers are new this winter and seem to be in fairly good condition, although the large form roller shows a light spot on the plate about where the "Pool" cut comes. The ink is quite stiff, and when run as it comes from the can it needs to be pushed down to the fountain roller every few hundred impressions. It has plenty, if not too much drier, drying hard in about six hours. I find it runs better when given a liberal quantity of wax compound. The inkmaker was furnished sample of stock and all the necessary information.

You will notice that the type wears on the gripper side of the gutters. The other side runs very well. The caption lines wear down after about ten or fifteen thousand impressions. Some of the type has been set three times already, with only about fifty thousand done. It seems to wear most opposite the cuts where more ink is obviously necessary.

I am using a hard-packing manila tympan and four sheets of S. and S. C. Have tried kiss impression to see if that was the cause of the wear but the type would wear down, needing another tissue, and so on, until there was nothing left but a smudge. I tried putting a rule in the form, in the margin, to see if it would help hold the rollers off, although they are set very lightly, just low enough to ink the form. It happened that we were in a rush, making it necessary for us to go ahead and do the best we could.

What would you say was the trouble and what should I do before starting the other side? Is there any dope I could use in the ink to make it lay smoother? I ran the same job last year with a different brown without undue wear, only having to reset a few lines.

While the form is apparently the same as last year you will find on careful examination that the large zinc line plate and the four smaller halftones on wood bases are no longer level and type high.

After you correct this condition and apply a new makeready you should have no more trouble than last year. The sheet you are printing should not be more than .003 of an inch above cylinder bearers.

End Letters Punch

We are enclosing a printed sheet of eighty-pound enamel, recently run on an automatic platen press. You will note that the first letter of each headline on the second column of type is just about punching through the sheet. The form is machine set, and we see no reason in

All-season Roller

For a number of years we used a red all-season roller. This roller of course would shrink and expand slightly and its surface was not as good as a regular roller, but it would not get hard or soft and consequently I preferred it. We would keep a good set for special jobs and put on an old set for rule forms and the like, and when they became too badly chipped we would get a new set. I can't check records but I believe we purchased new ones every two or three years.

A few years ago we went back to using regular rollers, and while they are better when they are exactly right, I believe we had more year-around

IMPROVE ROTAGRAVURE METHOD

New developments which undoubtedly will have considerable effect on the further progress of rotogravure have been brought about by the inventive and engineering genius of William C. Huebner, of the Huebner Laboratories, New York City. These developments involve not only a new process but also new equipment for the making of the cylinders for color printing on rotogravure presses. The process eliminates the carbon-tissue method of transferring to the copper cylinders, and in lieu thereof produces direct photographic exposures on the sensitized surface of the cylinder by vacuum-pressure contact. Also, controlled etching of the cylinders offers an improvement on present methods of etching which produce varying results or depths on the work.

Any size cylinder up to the seventy-eight-inch size used on newspaper presses can be mounted in the new cylinder equipment, which operates on a new principle and spreads the sensitized coating uniformly over the entire surface. Centrifugal force is neutralized by gravity to produce a uniform coating, which dries within twenty minutes after the solution is poured on the cylinder surface.

Specially conditioned film is used for photographing from the copy; after being photographed this film is placed in position and registered to predetermined position in a special vacuum holder, the positioning being done in a special register device

from which the holder, with the registered image, is placed in a cylinder photocomposing machine.

After the cylinder has been coated, it is placed in the cylinder photocomposing machine with the vacuum frame which carries the film, the vacuum frame with the image being adjusted along the axis of the cylinder as predetermined. The cylinder is then turned until in correct position, the image is placed in contact with it, and the air is drawn from between the face of the film and the sensitized surface of the cylinder. A hood is placed over the image holder, two arc lamps are lowered into the hood, and exposure of the image is made on the sensitized surface of the cylinder, the procedure being repeated until the cylinder has received all the exposures or images required.

After exposure, the cylinder is placed in a developing trough, and after the images are properly developed the developing solution is drained from the trough and an etching bath is placed under the cylinder, which is revolved during the etching operation as well as through the developing operation. Following the etching, the cylinder is cleaned to its original high polish, when it is ready to go on the press.

The equipment is to be manufactured and sold by the Lanston Monotype Machine Company, Philadelphia, of which company Mr. Huebner is the technical adviser on offset and rotogravure.

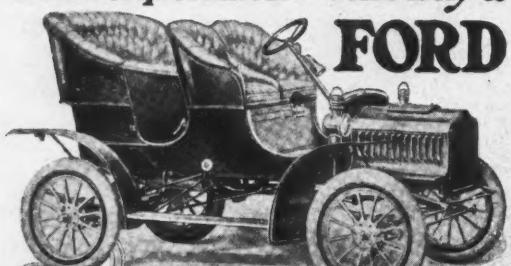
the world for these characters working up as apparently they have. It appears that our pressman has noticed this characteristic on this particular press before, although it is the first time it has come to the writer's attention. The pressman states that it would not occur if the headline across the top of the sheet were left off. Is it possible that some kind of suction takes place that pulls these characters upward? The press has been in use for several years and considerable time was lost in trying to eliminate this trouble, without result.

The platen is not parallel to the form as it should be. If the upper edge of the platen is pulled back slightly with the impression screws and a thorough makeready applied, the punching can be avoided. It is due to faulty impression.

satisfaction with the all-season roller. Sponging them with cold water when too soft and warming them near the steam pipes when too hard reminds me of my apprenticeship days of twenty years ago. The manufacturers are out of business now, I suppose, since they no longer advertise, and other rollermakers advise us not to use all-season rollers. We are in need of new rollers now and would like to try the all-season type again. Can you recommend one?

We hold no brief for an all-season roller, which after all can only be a compromise, but since this is what you are seeking we are sending you the name and address of the concern from which you bought all-season rollers some years ago. This firm is still busy and still making this type of roller, along with other styles.

Don't experiment-Just buy a



Experience

*is the key to Automobile Construction
and we have the key*

Henry Ford has made a life work of the development of the Automobile and presented to the world a car so perfected that the success of the Ford Motor Co. is without a parallel in the Automobile Industry.

The fundamental features of the first Ford Car were light weight (resulting in economy of maintenance), ample power (not too much and not too little BUT ALWAYS POWER) and absolute simplicity, with the elimination of every unnecessary complication. These features still further developed are distinctive in Ford cars to-day. There have been no breaks, no failures, no experiments in Ford cars.

Send for detailed description of

Model "C" Tonneau Car, 1250 lbs., 2 cylinder opposed, price \$950.00.

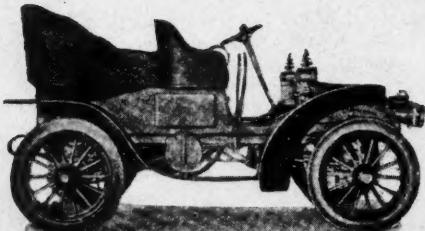
Model "E" Side Entrance Tonneau, weight 1400 lbs., 2 cylinder opposed, price \$1200.00.

Model "B" 4 cylinder, vertical, weight 1700 lbs., side entrance tonneau, price \$2000.00.

Delivery Car, weight 1350 lbs., 2 cylinder opposed, price \$950.00.

Ford Motor Co., Detroit, Mich.

CANADIAN TRADE SUPPLIED BY THE FORD MOTOR CO. OF CANADA, LTD., WALKERVILLE, ONT.



Packard

1903-Model F
ASK THE MAN WHO OWNS ONE
SEATS 5 PEOPLE PRICE 2500
- Write for -
THE RED BOOK
PACKARD MOTOR CAR CO.
WARREN, O.

**DODGE BROTHERS
MOTOR CAR**

It Speaks for Itself

UNIT POWER PLANT—Case Clutch.

MOTOR—Four-cylinder, cast in block. 31-38 H. P. Water Cooling. Centrifugal Pump.

RADIATOR—Tubular Type.

STARTER GENERATOR—Single unit 12-volt, 40-amp. Battery.

HIGH-TENSION MAGNETO—Waterproof.

LUBRICATION—Splash and force feed.

GASOLINE SYSTEM—Pressure system with float valve on rear.

REAR AXLE—Fall floating. Removable cover plate to give access to differential.

TRANSMISSION—Selective sliding gear type—three speeds forward and reverse. Vanadium steel gears, heat-treated.

TIMKEN BEARINGS thrust, including wheel and differential.

S. E. O. BALL BEARINGS in clutch and transmission.

DRIVE—Chain.

WHEELBASE—110 inches.

BODY—Real five passenger, comfortably upholstered in genuine grain leather with deep springs and steel frame.

SPRINGS—All Chrome Vanadium steel, self lubricating.

FENDERS—Exceptionally handsome oval design.

RUNNING BOARDS AND FOOT RESTS—Wood, laminated covered and aluminum bound.

WHEELS—Hickory, demountable rims, 32 by 3½ inches.

TIREs—Straight side type—Non-skid rear.

WINDSHIELD—Rain vision, clear vision and ventilating.

TOP—Folding top, Mohair cover with jiffy curtains and bellows.

LIGHTS—Electric; head (with dimmers) and automatic following device; front and side.

INSTRUMENT BOARD—Carries full equipment of oil pressure gauge, gasoline pressure gauge and pump, battery meter, tachometer, ammeter, speedometer, driver from front.

EQUIPMENT—Electric Horn, Head Lamp, License Bracket, Front Rail, Tools.

SHIPPING WEIGHT—Approximately 2200 pounds.

PRICE—\$785, f. o. b. Detroit.

DODGE BROTHERS, DETROIT



BUICK 1905
MODEL "B"

THE CAR OF QUALITY

ACTUAL 21 BRAKE HORSE POWER ON THE STAND

Double cylinder opposed engine lengthwise with the frame. Planetary transmission with cone clutch, two speeds forward and reverse.

Simple in control. Can travel from 4 to 25 miles per hour with high speed clutch in by touching a button with the foot.

PRICE, \$950.00 F.O.B. FACTORY

Secure this car now for your next year's business.
Agents wanted everywhere.

BUICK MOTOR CO.

Flint, Michigan

Transportation and typography of another era. The Ford display appeared in 1905; Packard, 1903; Dodge, 1914; Buick, 1904. Illustrations on this page courtesy of Harper's Magazine, in whose November, 1937, issue they, and many more, were reproduced

BODYGUARD

The new 1938 Packard 12 and Super 8 have been designed and built with just one purpose in mind—protection of the leaders of America with the kind of car they should have to give them the safety, quietness and leadership over the world that every man deserves.

Such cars can be expensive as you might think. They are priced much lower than they were a few years ago. And to receive a "Packard" you must be the owner of automobiles.

But most important of all... a large fine Packard is the insurance investment a man can make in his home, because it offers him protection.

SOCIALLY — AMERICA'S FIRST MOTOR CAR

55A THE MAN WHO DRIVES ONE

Presenting

THE TWO NEW FORD V-8 CARS FOR 1938

We're building two new cars for 1938—the Standard Ford V-8 and the De Luxe Ford V-8. They are different in appearance, but they have the same mechanical excellence—the same 110-mile horsepower.

People liked our 1937 car so well that they bought more of them than any other make. We have improved on that car in the newly styled Standard Ford V-8 for 1938.

But come back, we'd like to bring you with the new Ford automobile. For those we changed the price. The De Luxe.

The Standard is even better, priced. Many of the De Luxe Ford's chrome, new interior and exterior contours. It has the same powerful V-8 engine and the powerful "M" on the steering wheel.

The De Luxe Sedan has top-line leather seats, more room and finer appointments. The new car compares with the best from any other maker. These cars add up to something—protection or the Ford name.

Standard is even better, priced. Many of the De Luxe Ford's chrome, new interior and exterior contours. It has the same powerful V-8 engine and the powerful "M" on the steering wheel.

The De Luxe Sedan has top-line leather seats, more room and finer appointments. The new car compares with the best from any other maker. These cars add up to something—protection or the Ford name.

FAVORED indeed is the motor car maker who, while looking forward to the new needs of new times, also can look back on a long tradition of goodness and value. From the one he draws inspiration to keep on the advance—from the other, the solid merit of tested principles. No car on the road is more modernly styled than the new year's Buicks, nor more perfectly paced in performance to today's quick tempo. Yet nowhere will you find traditions of fine craftsmanship more strictly maintained or a greater insistence on solid dependability in every part. It is the successful combination of the good things of today and the good things of yesterday that is making so many thoughtful car-buyers decide. "It's Buick Again!"

"1938 BUICK AGAIN!"

Limited one of four great BUICKS

THE 1938 BUICK IS A SELECTED MODEL OF EXCELLENT DESIGN. PRICE AT \$1495. 1200cc. 6 CYL. 120 HP. 4 SPEED. 3.50 X 18 INCHES. STANDARD STEERING. OTHER MODELS FROM \$1295 AND UP. BODY STYLING. CHASSIS AND SPECIAL EQUIPMENT QUOTED. PRICES SUBJECT TO CHANGE WITHOUT NOTICE.

What an Exciting Experience

WATCHING THE GORGEOUS NEW 1938 DODGE GO 23 MILES ON A GALLON OF GASOLINE!

Miss Mary Anderson, Modeling

Switch Now TO THE 1938 DODGE and Save Money!

STILL DELIVERS FOR JUST A FEW DOLLARS MORE THAN LOWEST-PRICED CARS!

And here are the same cars in the advertising trappings of 1938—full-page magazine displays in color. The Dodge ad seems rather crowded; but, on the whole, these displays are highly acceptable to the contemporary eye. What will typographers of 1968 say?

"THREE PLATES WHERE ONE GREW BEFORE"

● In the accompanying article is described the practical application of a routine that simplifies and lessens the cost of making color-separation plates for printing. The method was worked out by Ames A. Castle, editor-in-chief of *Sporting Goods Journal*, and patents have been applied for. A special department has been set up at the Gillette Company, Chicago, where the magazine is published, for the sole purpose of producing direct-color photographs and printing plates for

use in the editorial and advertising pages. (An illustration from *Sporting Goods Journal*, reproduced by means of "Castlecolor" plates, is shown on the opposite page.)

Mr. Castle stresses the fact that these plates are by no means in competition with fine process engraving. What he is now attempting to do is "to make three engraving plates grow where one grew before"; in other words, to convert one-color runs into four-color runs. He says: "We feel we

are contributing materially to the future potential of the flatbed-press printer by bringing direct-color engraving costs within the sphere where his customers can meet them. By so doing, he can triple and quadruple a portion of his runs."

Printers of Chicago who have produced work by means of "Castlecolor" plates see in them a medium for opening wider avenues to sales. Those black-and-white users are now in line for color.—*The Editor.*

C ASTLECOLOR is a routine, conceived by the writer, that greatly simplifies the task of making color-separation plates for printing. We call it "a thousand per cent better than black-and-white, but not equivalent to regular process work." The relative cost falls just about in that suggested channel.

The only extraordinary requirement as to materials is a practically non-stretching and non-shrinking opaque medium for the positives. However, the routine varies from normal color photography in some respects, and from regular engraving practices in others; the control in both cases being largely mechanical, and in each set following curves plotted by known reflection values against the predetermined effects of chemically reactive agents in processing both the photographic positives and printing plates.

The plates are, of course, copper. The process has reached a production level where we can definitely predict certain results, and pretty definitely refuse to attempt others. Noting the reaction of clients has been even more interesting than developing the process.

Embraced in our market are numerous advertisers who have never before used direct color because of its cost; thus they are unfamiliar with what to and what not to expect of us. Despite our preliminary explanation that we cannot be expected, and will not attempt, to parallel the unmatched color work of the Bruehls and the Burgeses and the Condé Nast engraving plant—or any of their lesser-known contemporaries—we still are asked to try it. At \$150 for an 8 by 10 set of plates plus photography! These demands for trick stuff, I think, fully justify the tariff color-process engravers place on them.

Color as it is reacted to by individuals is a very strange thing. Seldom are two reactions in accord. Oculists tell us they have an explanation for this. We have checked this by setting up two objects of known identical color and asking clients

to tell us which was lighter or darker than the other. Only about one in ten can recognize them as identical. Remembering that only in isolated cases can printers' ink be made to reproduce an original subject exactly, that the average new buyer of color reproductions is intrigued greatly by the result, that we have a new process which many of our clients, totally unfamiliar with the mechanics of color reproduction, want to help by suggesting improvement—and you have the basis of a very interesting picture.

Conversational topics in the studio range from Professor Compton's cosmic rays down to the shade of pink in the model's lingerie before the client okays a staging and we crack it. And despite all this, we probably would have found the job very boresome were it not for the encouragement these black-and-white clients have given us, and the enthusiasm with which they have accepted our efforts.

Our color balance or faithfulness of reproduction is very good—we would say particularly good for a trade paper printed on an average grade of stock, and considering the fact that we are frequently compelled to leave partly printed sheets lying in the pressroom over a weekend with consequent stretch or shrinkage of paper.

Publishers, we find as a class, have a great deal to learn about the printer's problems in color-printing, and particularly from direct-color plates that must be carefully registered and run with inks that vary somewhat in shade according to drying progression, on paper not primarily designed for relatively fine work. Speed here, in short runs, comes at the expense of quality. We find we can produce a four-color form (Castlecolor involves but three plates, red, yellow, and blue—we use the fourth run for black type) in seven working days. Tests have been made at various well equipped plants and the time in each case is about the same, because the presses used are the

same and ink dries about as fast in one plant as another. With large runs two-color presses are, of course, practical and the job can be considerably speeded up. Few trade papers have the 20,000 to 30,000 runs this requires.

Our price of \$150 for an 8 by 10 set of Castlecolor plates is based on the client's accepting a moderate staging or set, and a contemporarily excellent rendition of color. We like to have a representative of the client in the studio to okay the staging before we shoot. The subject-matter is retained for checking against engraving proofs.

This price, we might add, is predicated on the belief that we will be able to develop, with other publishers, a sufficient volume of steady business to make it profitable. At present we simply are contributing our time and effort to that possibility. Being practical operators from the standpoint of photography, engraving, and printing, we are equipped to work with the latter on an intelligent basis, and to adjust our results fractionally to meet their requirements. We feel we are contributing materially to the future potential of the flatbed-press printer by bringing direct-color engraving costs within the sphere where his customers may employ it and thus a portion of his runs can be tripled and quadrupled.

We would like to stress the fact that we are not competitive, either in design or by nature of the development, with fine process engraving. What we are doing is making three engraving plates grow where one grew before, and mildly, so far, converting one-color runs into four-color runs. In a sense, we are promoting fine process work, for we are proving to heretofore strictly black-and-white users the relatively immense sales potential of direct-color reproductions; and it is reasonable to expect that many of them, convinced by us that colorwork will pay, will want better and better colorwork and pay the price for it.—AMES A. CASTLE.



Color photograph by Charles Harris Miller, Chicago

Advertising illustration produced by the new Castlecolor process (described on the facing page), which simplifies the production of color-separation plates for printing. Printed in three colors, and shown here through the courtesy of Sporting Goods Journal



New Books..

*In this department appear reviews of books
of value and service to the printing industry*

For Printing Instructions

In his "Basic Operations in Printing," William A. Fitzgerald, instructor of printing at George Peabody College for Teachers, Nashville, Tennessee, has provided teachers of printing with a series of operation sheets for use in classes, especially classes composed of beginners.

The work has been arranged to take the various steps progressively: how to read the line gage, how to set the composing stick, how to hold the stick, how to place type in the stick, how to identify type by the use of the nick and face, and so on to tying up a type page, taking a stone proof, using the proof press, locking up a form for the platen press, feeding the platen press, and so on. Sizes of paper and the measuring and cutting of it are also considered. Thirty-five operations in all are covered, and an extended list of books and publications appears at the back.

We are somewhat surprised to note that in giving the various operations entering into the fundamental phases of composition the author has made no reference to learning the lay of the case, which to us seems to be one of the first things that should be included in such a book of lesson sheets or operation sheets. Perhaps it is taken for granted that basic feature will be included in the course of class instruction, yet it does seem that at least illustrations of the lay of the case and styles of cases should be shown.

The book is printed by planograph from typewritten manuscript bound in red pressboard covers. There are illustrations for each operation, also questions, and a list of reference books. The publisher is The Peabody Press, Nashville, Tennessee; price \$2.50, postpaid.

An American "Penrose"?

For many years, serious students of North American books on printing and related subjects have been asking: Cannot the largest of the English-language-using nations produce a year book of printing equal in scope and quality to the well known British publication, "Penrose's Annual"? A satisfactory answer to this question seems not far off, for the recently issued fourth volume (1938) of the "Advertising and Publishing Production Yearbook" is a very valuable reference manual covering the entire field of the present-day graphic-arts processes.

Almost a hundred technical writers have collaborated in the production of from nine to twenty-nine articles under each of the following heads: art and photography, bookmaking and binding, engraving and electrotyping, ink and paper, printing processes, production data, and typography. Included among the authors are many of our foremost designers, inventors, research workers, plant managers, type experts, estimators, process workers, photographers, and writers on graphic-arts subjects. The range of topics discussed extends far beyond printing to such advertising fields as radio, the movies, and sky-writing. A section sometimes neglected in other surveys of printing production contains detailed information concerning postal laws and mailing tests, shipping, and certain legal aspects of printing.

Many of the articles in this year book are of the "What You Should Know About . . ." type; in fact, nearly all of the major art, photographic, platemaking, printing, and finishing processes are so treated by competent writers. A method of presentation too little used in books on printing is stressed in this volume, namely, the tabular outline. A useful example of this is the "Summary of Reproduction Methods" on pages 157-159. "Mechanical Requirements of Magazines" (for seventy-five leading American monthlies, weeklies, and other periodicals) is another interesting summary. Typographers and advertising men will value highly the remarkably complete "Composite Type Face Directory" appearing on pages 285 to 348; no less than one thousand faces produced by type foundries and typesetting-machine manufacturers are said to be presented in one-line showings with accompanying data regarding point sizes.

The reviewer regrets the necessity of calling attention to the lack of careful editing in some parts of the volume. Perhaps the worst errors noticed occur in the first sentence on page 58, where statements are made about "every book" that are certainly untrue about millions of books printed annually. This sentence and the remainder of the article, together with the following article, are reprinted from a book that is widely used and was recently issued in a new edition that contains many inaccuracies. An experienced

typographer will find not a few dogmatic pronouncements in these articles that cannot be accepted; for example, it is stated that in "all composition, eleven-point paragraph indentations are used irrespective of the type or measure."

However, we have no hesitation in calling this richly illustrated 376-page, 8½ by 11-inch graphic-arts annual one of the really important books of the year; it should be in the library of every executive and forward-looking craftsman. The book department of THE INLAND PRINTER will supply copies of "Advertising and Publishing Production Yearbook" for \$5.25, postpaid.—D. G.

Penrose Annual, Volume 40

Adding to the record of important graphic arts developments, new features, and processes the world over, "Penrose Annual" comes to us again this year, in its fortieth volume, just as fresh, vigorous, and delightfully interesting as the many copies of its predecessors it has been our privilege to review.

R. B. Fishenden, the editor, in his Editor's Review which forms the opening feature of the annual, comments briefly: "It is a great tribute to the staunchness of our old readers, and to the younger enthusiasm of those who have come to know this annual in more recent years, that we have now reached our fortieth volume. . . . Since the publication of the first volume, machine composition has entirely changed the work of the compositor, and type has become a subject of special study. The trades, and the printing engineers who have served us, have responded in a wonderful way to every change of our constantly expanding needs. Some of the original illustration processes have grown beyond recognition, while others have been born and in the short intervening years have reached technical maturity and acceptance."

True it is that these years have seen wonderful changes in every phase of the graphic arts field, and no better source for tracing the development of graphic arts processes, platemaking, and printing, could be found than through the combined volumes of "Penrose Annual" through these many years.

Continuing his review, the editor utters a warning with regard to the production of work that is not thoughtfully planned:

"Waste of time and money continues and there is much disappointment, because work is not properly planned in advance. Exceptions to this statement are the large advertising agencies, where every item of work is planned at the beginning. It is natural that the best printers should follow a similar course, with equally satisfactory results. Yet in spite of this good example, there are many deficiencies, and in our contacts with responsible men, both in agencies and in printing offices, we find they are still seeking means to attain the results required in the easiest way or by the shortest route."

He goes on to say that it must not be thought that the need for this planning in advance finishes when an understanding artist has completed his drawing; and he points out that work is frequently hampered at a later stage because the planners are at fault. He emphasizes the necessity of careful attention to all factors, the making of plates and their adaptability to the paper on which they are to be printed, and so on, to avoid difficulties after actual production has started.

The Editor's Review covers a number of subjects, among them the progress in photography and in the use of the miniature camera, Kodachrome, Agfacolor, and Dufaycolor. Referring to photographic type composition, Mr. Fishenden says that "this important subject continues to receive attention, and the problem is being approached from new angles, with results which at present are not sufficiently advanced for publication." Uhertype, it is said, has for the

present decided to defer development of the machine for composing solid text matter, but considerable work has been done to perfect the system for display. As to the Orotate, it is said that "we are informed that two machines are in regular and satisfactory use, but that no further commercial developments have been undertaken to date."

Photo-Offset printing; collotype, aquatone, and the probable future; photogravure, rotary, and flat-bed letterpress printing, and so on, are all covered, and special mention is made of the new Wale rotary press, which the editor says can only be described as revolutionary.

Following the Editor's Review are a number of special articles on a wide range of subjects, profusely illustrated, then come a number of representative examples of reproduction in colors and monotone, showing book illustration, magazine covers, picture reproduction.

Published by Percy Lund Humphries and Company, Limited, London, England, "Penrose Annual" for 1938 may be ordered through THE INLAND PRINTER'S book department, at \$5.35, postpaid.

A Notable Class Project

From the John Henry Nash Fine Arts Press of the University of Oregon comes an exceptionally well done piece of work executed as the printing project for the 1937 class in typography. First off, we are forced to say that it distinctly and most emphatically is a credit to those students who engaged in its production, and shows all the earmarks of the excellent

supervision those students undoubtedly have been given by their director during their course of training.

It was at the suggestion of Dr. John Henry Nash that Emerson's essay on "Compensation" was used as the class project, an excellent suggestion indeed, and the students have given it a highly suitable treatment, in true John Henry Nash style—real private press limited edition style. The edition consists of one hundred copies, numbered.

Page size, paper, is $7\frac{1}{4}$ by $10\frac{1}{2}$ inches, and type page is 28 by 44 picas, allowing well proportioned margins. One color (black) has been used throughout the text pages. A laid paper, deckle-edged, with the Nash private watermark has been used. Presswork is remarkably good, showing excellent care, and backing up of pages is perfect throughout the book. The Cloister type was selected—eighteen-point, one-point leaded.

Hard-bound, with heavy boards covered with a reddish brown paper, the title in eighteen-point Cloister caps in gold on the backbone, completes a book characterized by true simplicity and dignity, a work worthy of highly experienced craftsmen. The John Henry Nash influence is seen from the start to finish.

The work was produced under the direction of Robert C. Hall, superintendent of the Press, and the following students actively engaged in its production: Mary Graham, Thomas Binford, Barbara McBreen, William Pease, Margaret Ray, William Sanford, and Fulton Travis. Our most sincere compliments go to all.

Clever New Slants on Old Stories



Another ticket idea is shown at the right—the work of Earl W. Seely, of the Tribune Printery, Ionia, Michigan. A customer who said she had once seen a ticket birth announcement asked Mr. Seely to design one for her. Sure, said Mr. Seely. For this specimen we are indebted to The Carpaco Bugle, house-organ of the Carpenter Paper Company, of Grand Rapids, Michigan, in which sprightly publication we saw it reproduced.

Advertising men sit up nights trying to work out new ways of trapping the eye and interest of potential customers. The advertising manager of a leading Pacific Coast department store issued 58,000 invitations to a private sale; the "tickets" were printed on salmon-colored bristol, enclosed with statements, distributed by salespeople. This stunt was reported in *The Informant*, house-organ of the Zellerbach Paper Company.

LOUIE AND VIVIENNE HACKETT PRESENT "THE HEIRESS TO THE HACKETT MILLIONS" STARRING _____	
KATHARINE OLIVE HACKETT	
1 GIRL	OCTOBER 3, 1937 12:18 P. M.
	DIRECTED BY DR. F. M. MARSH COSTUMES BY VANTA NEW MUSIC
	THE MANAGEMENT RESERVES THE RIGHT TO CANCEL PERSONAL APPEARANCE IF STAR IS SLEEPING
7 WEIGHT	DR. STORK'S THEATRE BEDSIDE SEAT 734 EAST MAIN STREET IONIA, MICHIGAN
6 WEIGHT	LBS. OZS.

The General Magazine: 1741

Published for the Facsimile Text Society by Columbia University Press, New York City, this volume makes another important contribution not only to Americana but also to Frankliniana. It presents, in facsimile, the six issues of *The General Magazine and Historical Chronicle for All the British Plantations in America*, published by Benjamin Franklin from January to June, 1741, with a bibliographical note by Lyon N. Richardson, of Western Reserve University, who is well known for his research and writings in the field of early American printing and periodicals.

This little volume, 4 by 7 inches, 1 1/4 inches thick, hard binding, has a number of points of interest. Being reproduced in facsimile, it shows something of the character of work done by Franklin. The "Advertisement," taken from the first issue, for January, 1741, reads:

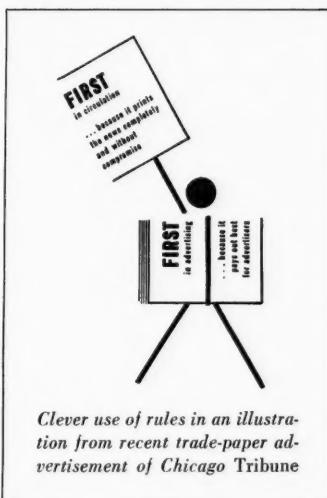
"This Magazine will be published Monthly; the Paper and Page will be continued of the same Size, that so the Twelve Months may be bound in one Volume at the Year's End, with a compleat Index or Table, which we shall add to the Month of December.

"No Care shall be wanting or expence spared, to procure the best Materials for the Work, and make it as entertaining and useful as possible. The Character will generally be small, for the sake of comprising much in little Room, but it shall be good, and fairly printed."

Another point of interest is that this little magazine was no doubt the first magazine planned in the British-American Colonies, though it missed first place by about a week. Franklin, it is stated, had made his plans, and discussed them with one John Webbe, a lawyer, whom he had chosen to be the editor, making him a proposal and drawing up a memorandum. Webbe discussed Franklin's proposal with Franklin's business rival in Philadelphia, Andrew Bradford, whereupon Bradford quickly offered Webbe a better proposition, quietly started to publish a magazine, and finally announced through his paper, the *American Weekly Mercury*, on November 6, 1740, a prospectus for *The American Magazine or a Monthly View of the Political State of the British Colonies*, to start in March, 1741.

Franklin countered with his proposal to publish *The General Magazine*, announcing publication for January, 1741. Thus a race was started, and the probability seems to be that Bradford beat Franklin by about three days. Bradford's paper, however, succumbed after the third issue, whereas Franklin's continued through six issues.

The compiler of this volume, Mr. Richardson, is to be complimented on the work he has done in assembling the six issues of Franklin's paper so they could be made available in one volume in exact facsimile. There seems to be no perfect file of *The General Magazine*, it is stated, though two are nearly perfect, one at



Clever use of rules in an illustration from recent trade-paper advertisement of Chicago Tribune

Yale University, the other at the New York Public Library. The text for the facsimile edition has been made chiefly from the latter file, supplemented by some pages from the one at Yale.

"*The General Magazine*" is published as Publication Number 41 of the Facsimile Text Society's series by Columbia University Press, 2960 Broadway, New York City, the price being \$3.—H. B. H.

Arithmetic for Printers

Teachers and students in vocational classes in printing and printing apprentices will be interested in the second edition of "Arithmetic for Printers," recently published by J. Woodard Auble, instructor in printing and printing arithmetic in the Arsenal Technical Schools, Indianapolis, Indiana.

Mr. Auble, who has had many years of trade and teaching experience, includes in his brief discussions a few divisions of general arithmetic together with such phases of vocational mathematics as the point system, spacing and leading, indention, computation of ems, copyfitting for layouts, space proportion, and the estimating of job times, paper weights and costs, paper cuts and spoilage, allowance for trim, and ink costs. The major portion of the 170-page, 5 5/8 by 8 7/16 volume is devoted to practical problems; an apprentice or student who can successfully work out these exercises has mastered one of the fundamental studies of the compositor and pressman.—D. G.

Journalism Interpreted

"Interpretations of Journalism," a new book of readings edited by Frank Luther Mott, director of the school of journalism of the State University of Iowa, and Ralph D. Casey, chairman of the department of journalism of the University of Minnesota, is a stimulating volume.

The editors have selected and brought together sixty-four chapters or sections from books, articles, and addresses on the subject of newspapers and the press. Included among these are classic or historic utterances on the freedom of the press and the functions of the newspaper by John Milton, Andrew Hamilton, Thomas Jefferson, and others. Most of the quotations, however, are by more recent writers—well known men of experience and insight—and a student of journalism can get a clear notion of the present state of the newspaper by examining the parts devoted to reporting, interpreting, writing, the press and public affairs, foreign correspondence, propaganda, the editorial, newspaper ethics, and the community newspaper.

Many an editor and reporter, too, will find in this well edited and printed 544-page volume not only mental stimulus for himself but also valuable ideas and quotable expressions for presentation to his reading public.—D. G.

Business Mathematics

The average printer, in the conduct of his business, encounters numerous problems which can be solved only with the aid of certain principles and techniques of what is now frequently called business mathematics. The importance of this body of knowledge is indicated by the recent inclusion of a volume entitled "Practical Business Mathematics" in the well known series of books called "American Business Fundamentals." Certainly a book of this nature will be of value on many occasions in the print shop, provided it is put to proper use.

The authors of this new work, Dean Justin H. Moore of the School of Business and Civic Administration of the College of the City of New York, and Julio A. Mira, an experienced engineer and teacher of mathematics, present twenty chapters with explanatory matter and problems under headings such as simple interest, simple discount, true and bank discount, cash and trade discounts, compound interest, present worth, annuity computations, perpetuities and capitalized cost, depreciation, and the like. The forty-three pages of appendices contain detailed information concerning such matters as foreign weights and measures, interest tables, and so on.—D. G.

MACHINE COMPOSITION

By E. M. KEATING



What is your particular problem? Here are authoritative answers to machine difficulties. Inquiries answered by mail if stamped envelope is enclosed with your original letter

A correspondent sends us a booklet page with queries regarding overhanging initials, twenty-four-point size for the first paragraph. The lower part of the letter should align with the bottom of the capitals of the first word. The initial is cast on the end of a twelve-point slug, and being an overhanging character the slug comes into the galley untrimmed. It is desired that the bottom of the initial align with the capital letters used in the first word. As it is but a point off, by using an eleven-point liner for each slug which begins a page, it will permit the alignment of the characters as desired.

The use of a liner greater than twelve-point in the advertising-figure mold will usually cause the bending of the underside of the back jaw of the first elevator on the top of the lip of the mold cap and will interfere with the justification of the line. The mold-cap lip is approximately .175 thick and leaves but a small clearance when a twelve-point is used in the mold. Removal of one point of the back jaw to give the necessary clearance with the mold cap when using a thirteen-point slug has been practiced. It is not recommended. Special-thickness liners may be secured from your agency.

Metal Splash

Had a splash of metal in the jaws of the first elevator and down the back of the elevator slide, making it necessary to remove the adjusting screw part way to get metal from around its upper end. The screw I refer to is at the lower-right end of the elevator slide. I cleaned all the metal off and thought I put the adjusting screw just where it was before, but I notice that when the line of matrices travels across the joint between the first and the second elevators there is a vibrating sound that did not occur before the splash took place. Also several lines were dumped into the hair-space box. How can I be sure to get that screw right again?

Examine the under side of the first-elevator upper guide for small particles of metal which may have lodged there when the splash occurred. Clean and graphite this spot. Then place a small "m" into the jaws of the first elevator after it has passed the delivery channel on its up stroke. Lock your spaceband lever and have the first elevator ascend to full height. Next insert a narrow strip of white paper in spaceband intermediate channel, then move the "m" matrix close to the left end of the second-elevator bar, but do not let the matrix teeth engage the rails of the second-elevator bar. Place a

lamp so as to direct the light onto the strip of paper. Now look through from the left side of the jaws of the first elevator directly across the two teeth of the "m" matrix, and note the relation of these two teeth to the corresponding rails of the second-elevator bar. The matrix teeth should have just a slight clearance above these rails. The screw for adjusting may be changed to correct any discrepancy, after which tighten the lock nut.

Oily Clutch Washer

The distributor clutch washer on one machine became quite oily and I thought I would help matters by giving the whole business a gasoline bath. It finally became necessary to put on a new leather washer. I can see that I will have to change these washers periodically and as the one I took off is all right, with the exception of being oil soaked, how can I treat it for use again?

The too frequent oiling of the distributor clutch flange, or the use of unsuitable oil, or too copious a supply, is probably responsible for the condition to which you refer. Use distributor oil. Use it sparingly. The leather washer may be re-used by employing a liquid solvent such as naphtha or carbona. Soak it and then place it between several thicknesses of blotter laid on a flat surface, with a heavy weight to insure absorption of the grease by the blotter. Fuller's earth or powdered magnesia sprinkled on a flat surface, and the application of a heavy weight, will, after several applications, remove most of the oil.

We are of the opinion, however, that all of these operations are superfluous since the washers are quite inexpensive.

Opening of the Vise

I am informed that there are several positions that the machine can be in where one should not attempt to open the vise. Please state definitely how I will be able to avoid what is considered irregular practice.

The opening of the vise requires first that the stopping and starting lever is pushed back and that the mold disk is not forward. You can most readily ascertain the position of the mold disk if you will glance at the mold-disk pinion and see if the disk is flush with the pinion. This is a simple matter and will prevent you from making the error of opening the vise when the disk studs are forward in the stud blocks. Forcing the vise open under such conditions results in unnecessary wear on the studs and the blocks.

Sometime you may feel you must open the vise, and yet the disk will be forward. This usually occurs in connection with a front squirt which apparently seals with metal the mold disk to the vise jaws. If the cams stop in this position, due to the slipping of the clutch, observe if the pot has moved back from contact with the back of the mold. If it has, the first serious stage of the trouble has been removed. Next you may pull out the line stop; and then take out the screws which hold the back jaw from the front one by first drawing the mold-disk pinion forward off the flange pin, while at the same time pulling forward on the starting lever. This combination action permits the disk to move back, withdrawing studs from the stud blocks and at the same time drawing the mold back, perhaps separating the metal from the back elevator jaw.

The instant the disk retreats, push back the lever quickly, then loosen the screw which holds the upper stud of the first-elevator lever link, and push out the stud. Then the vise may be opened, but the metal will probably hold the jaw to the line of matrices, or maybe the combined line and metal may remain attached to the front of the mold, to be removed in a manner which should not damage the mold, jaw, or matrices.

The removal of a mass of material demands care, and here is where a *must not* is applied. You may use a hammer and a piece of brass rule to remove the adhering metal, but under no circumstances use a hammer or a screw driver or other steel instrument in detaching metal from the mold, the mold disk, or the elevator jaw. Even the brass rule may effect damage, but an operator is supposed to use ordinary judgment in this operation, so that no harm will result to equipment. The opening of the vise is possible when the cams are at normal and the stopping lever is back, if the delivery slide also is in its normal position. The vise may be opened when the first elevator is at its lowest position, provided the disk is not forward, and again if the delivery slide is pushed back out of the way.

In no case should you attempt opening the vise if the top of the elevator jaws is high enough to contact the elevator transfer finger. If the transfer operation is complete, and the first elevator is now descending, it is *not* permissible to open vise, as the disk is still forward on the stud blocks. If it is desirable that the vise be opened in this position, it may be done by lowering the mold-slide lever handle and then pushing the disk back by hand, whereupon the vise will open freely if the first-elevator jaws have not previously been raised too high.

The Month's News

Brief mention of persons and products, processes, and organizations; a selective review of printing events, past, present, and future

Adolph G. Voss Dies

Adolph George Voss, vice-president and treasurer of the American Colotype Company, of Chicago, died on Thursday afternoon, March 10. He was stricken while in his office. Born in Chicago in 1863, Mr. Voss received his early education in the public schools, both grammar and high, later attending business college, starting in the printing field in 1900 with the old Chicago Colotype Company which was merged with the American Colotype Company in 1902.

Widely known and highly respected throughout the industry, Mr. Voss was also active in other fields. He was prominent for many years in Masonic circles, and was elected Potentate of Medinah Temple last January. He was elected also by the Supreme Council of the Scottish Rite to receive the Thirty-third Degree last September, the degree to be conferred at the next annual meeting of the Council.

Employing Printers Exhibit

Some five thousand invitations to attend its third annual exhibition of design and production in printing were sent to advertising agencies, advertising managers, and buyers of printing in general, by the officers of the New York Employing Printers Association. Firms represented in the exhibit numbered 404, forty-one of them being recognized by the committee of judges for awards.

Five certificates of award and one honorable mention went to The Georgian Press, Incorporated, New York City, one booklet submitted by the company being accorded recognition in each of the four classifications, creation, typography, production, and format. Four certificates of award for skill were given this one piece, a booklet of twenty-four pages, two colors, for the U. S. Hoffman Machinery Corporation.

Now Brookes and Sons Company

Brookes and Sons Company became the new corporate title of the old and well known firm of Koss, Morgan and Brookes, Incorporated, Chicago, on January 1. Koss, Morgan and Brookes, itself a consolidation of two concerns, enjoyed a long record of successful operation, and the principals of the company had always taken an active part in movements for the welfare of the industry, dating back to the early days of the Ben Franklin Club in Chicago and the activities leading to the formation of the American Printers' Cost Commission.

The two firms, which were merged in 1922 under the name of Koss, Morgan and Brookes, Incorporated, were the C. H. Morgan Company, founded in 1881, and O. A. Koss and Company, founded in 1907. Mr. Koss retired from the business in 1929. C. H. Morgan died in 1931. The interests of these two men were purchased by Morton S. Brookes, who was the treasurer of

the former O. A. Koss and Company and continued in the business after the merger, and his two sons, John S. and Morton S., Junior, and the business has since been carried on under their management.

Operating the business almost exclusively along advertising lines, the company has maintained a complete service and art department for the development of high-grade advertising pieces of every nature, including die-cut displays, window signs, and other point-of-purchase advertising pieces.

J. Horace McFarland Honored

Dr. J. Horace McFarland, head of The Mount Pleasant Press, Harrisburg, Pennsylvania, has been honored on many occasions for his contributions to the field of horticulture, around which his printing business has been built with such outstanding success. Many horticultural and similar societies have extended recognition to him, and the highest distinction of the kind in this country, the George White Medal of the Massachusetts Horticultural Society, has been awarded to him.



J. HORACE MCFARLAND

The latest honor of this kind awarded Dr. McFarland is the gold Cornelius Armory Puggsley Medal for park service for 1937, which was announced at the forty-third annual meeting of the American Scenic and Historic Preservation Society, held during January in New York City. The medal will be presented to Dr. McFarland this spring at special ceremonies which will be held at Hamilton Grange, the home of Alexander Hamilton, in New York.

Expansions Reveal Progress

Encouraging indeed are the many reports of plant expansion programs, additions of new equipment, new buildings, and so on, which are being received. Among such reports before us at the present time are the following:

At Springfield, Ohio, an addition to the plant of the Crowell Publishing Company is to be erected, the expansion program of the company to run considerably in excess of \$1,000,000. The expenditure of more than \$100,000 for new equipment has already been authorized, and many hundreds of thousands of dollars will be authorized during the next few months for other equipment designed to modernize printing operation, according to this report.

From Ashland, Kentucky, comes the report that a new twin Duplex Unitubular press, capable of turning out as many as 30,000 twenty-four page newspapers an hour, is being installed in the plant of the *Independent*.

At Doylestown, Pennsylvania, the *Bucks County Times* is moving to a new location, minor alterations being made in the building to meet the company's requirements, the move being necessitated by the company's need for more space as well as ground-floor rooms instead of the second-floor space it has been occupying.

From Mount Vernon, Ohio, comes the report that the Republican Publishing Company, publisher of the *Republican News-Daily Banner*, has acquired a site for the erection of a new fire-proof newspaper plant immediately across the street from the present building which it has occupied for the past thirty-six years.

The *Daily Times*, of Davenport, Iowa, has also announced that improvements costing around \$200,000 will be made in its plant, starting, it is expected, early this month and being completed in about five months. The building occupied by the plant will be remodeled, and a one-story addition will be erected to give space for a new pressroom and to house a new Scott press which will produce 80,000 papers, up to eighty pages each, an hour. New stereotyping equipment and a complete new engraving plant will be added, the composing room will be enlarged and equipped with steel makeup tables, and two new linotypes will be installed. The building will be air-conditioned throughout.

The Hughes Printing Company, of East Stroudsburg, Pennsylvania, opened a new addition to its plant, extending an invitation to the public to inspect the new section on February 5. The addition includes a one-story section at the rear of what was formerly the post office building, and including the section that was formerly open space between the main plant and the old post office building, which have now been thrown into one plant. It was designed especially to accommodate two large new presses, two modern folding machines, also stitching machines, thus increasing the capacity of the plant.

Atlanta Journal Re-Styles

Recognizing the necessity of keeping pace with the times, of keeping in step with the ever-shifting scene of present-day affairs, the Atlanta *Journal* has submitted to a face lifting, or, to use a better term and get away from the now over-used "streamlining," to a re-styling. The latter term is the one used by the journal itself. It has made a complete change in type face for headings, also in makeup, the new style going into effect on the edition for Monday evening, January 24.

The old condensed Chelt headings, in which both regular and italic were used, have gone, and in their place are headings using a sans-serif face. And instead of stair-stepping the headings as the old custom demanded, the new ones are set flush at the left-hand side. The uniform appearance of each issue with the streamer headline full across the top of the front page has been broken up, the edition for January 24 having one two-line head covering two columns at the left, a single-column portrait, then a single-column head, followed by a large two-line heading across four columns at the right. This gives a much more attractive appearance to the entire page.

Re-styling is the term given it by Gilbert P. Farrar, the expert typographer who did the job. On one other occasion, if we recall rightly, Mr. Farrar did a somewhat similar job which he termed "air-conditioning the paper." Take your choice. Both terms are good, as are also the results and the added attractiveness and ease of reading given the paper, as evidenced by the new re-styled Atlanta *Journal*, the appearance of which was the subject of comment and high praise by its large number of readers when the paper was placed on sale.

Consideration for its readers, presenting news material in a more readable form, as well as its determination to keep in the front ranks of progress, were the deciding factors which influenced the *Journal* in making the change of dress and typographic appearance. In its editorial comment on the change the paper states: "The reason, gentle reader, for the re-styled Atlanta *Journal*, which makes it bow today, is not far to seek. The reason is *You*. Your eyes (may they never wax weary), your interest (may it never fag), your enjoyment (may it ever increase), are the friendly wherefores of the change—a change in the form but not at all in the substance or the spirit of your paper. . . . The *Journal* now dons a new dress for its thoughts—a complete re-styling of its headings and typography—in order that *You* may read it more easily, may get more value out of every department and page. . . . The Atlanta *Journal* has adopted re-styling, partly because we like to be first on the Southern frontier, but chiefly because it will give greater effectiveness to our traditions and ideals, and more pleasure to our friends old and new."

Association Executives to Meet

Trade-association executives of the printing field will meet in the mid-year convention of the Graphic Arts Trade Association Executives, to be held at the Hotel Lincoln, Indianapolis, Indiana, on Sunday, May 22. This meeting will follow immediately after the two-day convention which will be held by the Seventh District Typothetae Federation at the same hotel on May 20 and 21. The purpose in selecting Sunday as the day for the meeting, according to Dennis A. Sweeney, secretary-treasurer, is to enable seven of the secretaries who will be attending the federation to tie up their trip to Indianapolis with the association-executives convention.



Two-Color Newspaper Halftones

The progress that has been made in printing color in newspapers in recent years has been commented on frequently; and it has come to be somewhat unusual when we pick up a paper, especially one of the larger metropolitan papers, and do not find at least one page in color. A noteworthy two-color reproduction, however, in what would be classed as one of the smaller city dailies, was featured recently by the Sheboygan *Press*, of Sheboygan, Wisconsin, when it printed a two-color halftone on its front page.

A photograph showing the new Hope Reformed Church, which had just been dedicated, was used, with red as the second color to present the natural appearance of the tile roof and the stone. For newspaper printing, it is excellent.

In an editorial appearing the following day the editor, C. E. Broughton, expressed appreciation to the foreman of the composing room, the stereotype foreman, and the press foreman for their work, and stated that the reproduction was made possible through a new process and the co-operation of the Commercial Engraving Company, also of Sheboygan. Early last fall, stated Mr. Broughton, he laid the suggestion before the various departments, pointing out that it was his desire to reproduce a picture of the church identical with the design and color of the structure.

Following a preliminary conference with his color staff, Mr. Broughton instructed the engraving company to prepare a color sketch from a photograph, which was done after the chief artist and color expert of the engraving company made an observation visit to the church. After the color sketch was approved, a key plate was made, this being an eighty-five-line screen zinc halftone, then a Ben Day color plate on zinc was made, the Ben Day pattern being worked out to produce the various shades.

The entire front page of the paper was printed at one time, thereby making the procedure all the more novel and interesting. It was printed on a standard Duplex tubular press, running at a capacity of more than 25,000 copies an hour, with no special color attachments except a compensator to adjust the web, every precaution being taken to insure perfect register. Painstaking care in preparing the two forms was required; even the mats were scorched to avoid unequal shrinkage. In order that the web from the red to the black might be as short as possible, the first section of the paper was reduced to twelve pages. Using a web-press red ink, with careful adjustment of the ink flow, a soft-toned picture strikingly true to the original color scheme was produced.

It was the first time color had been used by the *Press* in a news picture, and its success so far surpassed expectations that plans are already under way for another colored feature with the objective of developing efficiency in the process so that it may be used whenever a suitable subject presents itself in the news.

The progress the paper has made in printing color, also the appeal and popularity of color, is shown in the statement made by the editor that in 1932 four pages of color were printed, this being increased to nine in 1933, to thirty in 1934, fifty-four pages in 1935, ninety-nine in 1936, and a total of 126 pages in 1937.

Reynolds R. Perry in Own Office

Reynolds R. Perry, who for the past eleven years has represented the Harris-Seybold-Potter Company in Chicago, Boston, and New York City, has announced that he has resigned from that company and has opened his own office in the Fisher Building, Chicago. He will sell offset and printing machinery and equipment.



Printing Education Conferences

Printing instructors throughout the country are looking forward to the seventeenth annual conference on printing education, scheduled to be held in Washington, D. C., June 30 to July 3. Coming, as it does, after the close of the school term, the conference this year gives the teachers of printing an opportunity to spend a few days vacationing in the nation's capital city, and especially to be there for the celebration of the Fourth of July should they desire to stay over for the extra day.

Chairmen for the local committees for the conference have been announced as follows: Ormond E. Demorest, Government Printing Office Apprentice Section, plant visits; Theodore G. Parkman, Abbot Vocational School, school visits; E. S. French, Wilson High School, finance; Bernhard T. Anderson, McKinley High School, printing; G. E. S. Reynolds, Lenox Vocational School, transportation; Duncan McLaren, Eliot Junior High School, exhibits; A. E. Winnemore, Eastern High School, program; Harold H. Kirk, Langley Junior High School, registration; J. D. Ferguson, Jefferson Junior High School, trips.

Harold G. Crankshaw, president, and Fred J. Hartman, director of education, of the National Graphic Arts Education Guild, which is sponsoring the conference, are assisting the committees in making arrangements.

Australian Printer in New Post

Our correspondence from Australia brings us word that Douglas A. Dunstan, production manager of The Green Press Proprietary, Limited, at Sydney, with which company he has been associated for the past thirteen years, has resigned to accept the post of manager of the printing section of *The Advertiser*, morning daily newspaper at Adelaide, South Australia. The printing section is operated independently of the newspaper, though the physical resources of the paper are available and can be drawn on when needed.

Mr. Dunstan has been a hard worker, a keen student of typography, and incidentally, a faithful reader of THE INLAND PRINTER. He states that as he will be called upon to do considerable university work in his new position, he would be glad to form contacts with university presses in this country.

V. M. Ollier Birthday Party

Employees of the Jahn & Ollier Engraving Company, Chicago, nearly 250 in number, assembled in the ballroom of the Graemere Hotel on Thursday evening, February 10, and honored their chief, V. M. Ollier, the president of the company, in a surprise birthday party. Mr. Ollier celebrated the sixty-fifth anniversary of his birth the day following the party.

As a token of the esteem in which Mr. Ollier is held by the company's employees, a specially prepared book, bound in Morocco, was presented to him. A testimonial not only expressing esteem and affection but also extending the good wishes and assurance of loyalty of all connected with the organization appeared on a handsome engrossed title page, while the remaining pages carried the signatures of members.

Twenty-nine of Mr. Ollier's associates who have been connected with the company for twenty-five years or over were seated at the head table, another feature of the surprise for Mr. Ollier, and many congratulatory telegrams from over the country gave evidence of his wide circle of friends and admirers.

One of the unusual features of the party was the musical program, consisting of orchestral

numbers, male quartet selections, and solos, provided entirely by employees of the company. And another feature which brought recollections of the company's annual picnic held last summer was the showing of moving pictures of that event, these being in Technicolor.

Historic Printers Calendar

Featuring a series of portraits of famous early printers, twelve in number, with a picture of America's first printing office on the first sheet, the 1938 calendar being distributed by the J. W. Butler Paper Company, of Chicago, is somewhat unusual and highly interesting. The view on the first sheet, showing the building in which America's first printer set up shop, which stands just a block from the main plaza of Mexico City,



Building claimed to be America's first printing office, in Mexico City (see story in this column)

is reproduced in halftone from a photograph taken by F. O. Butler, who discovered the building while on a recent trip to Mexico. A tablet on the building reads, in part: "The Viceroy Don Antonio Mendoza established here in the year 1536 the first printing office of America. The typographers (printers) were Esteban Martin and Juan Paoli."

The first calendar sheet, for January, shows a line portrait of Johann Gutenberg, others following being Peter Schoeffer, Gunther Zainer, Nicholas Jenson, William Caxton, Erhard Ratdolt, Aldus Manutius, Robert Estienne, Christopher Plantin, Benjamin Franklin, William Morris, and Theodore DeVinne. All portraits are in the same technique, line drawings in wood-cut effect, and were done by Herschel C. Logan, artist, with the Consolidated Printing & Stationery Company, of Salina, Kansas, which did the printing.

On ivory stock, 11½ by 23¼ inches in size, with the last sheet extending down to 25½ inches, the 1¾-inch extension carrying the company's name and address, printed in black and a good red-orange, the calendar is well designed to carry out the principal essential of calendar planning, which is legibility. Figures are clear and distinct, an important feature considering a calendar generally is looked at from a distance, the Bernhard Gothic extra heavy figures being used. Calendars for preceding and following months are shown below each of the months.

Recording Collectors' Presses

An effort is being made to compile a really comprehensive reference book listing those private presses, or semi-private presses, producing work which is classed as "collectors' items," the book to be principally for the use and benefit of collectors, librarians, and dealers, or for those interested in any way in the work of private presses. Up to the present time, bibliographical records of such private and special presses occur only in specific or selective books, most of these being not only difficult to obtain, but also expensive. An effort was made to accumulate as complete information as possible about these presses some time ago by Will Ransom, who published his "Private Presses and Their Books" in 1929, his intention being to include all such data in one volume.

The united efforts of an editorial board are now engaged on the work, with the view to overcoming individual limitations and compiling as comprehensive a work as it is possible to produce. To aid them in their research, this board invites contributions of fact or opinion or other information which will be of assistance in accomplishing the purpose. Some of the points on which the board would like information are: Corrections of errors and omissions in published bibliographies; reports of new or unrecorded private presses, especially of small and modest personal ventures; recommendations for including (or excluding) semi-private, independent, and commercial printers and publishers of known or estimated collector interest; date and location of magazine articles, important reviews, special catalogs, or similar pertinent material; prospectuses, lists, and specimen pages; suggestions regarding the scope and arrangement of the records from the standpoint of use and reference value.

The editorial board includes Will Ransom, as general editor, 105 Fordham Drive, Buffalo, New York; Irvin Haas, 581 Snediker Avenue, Brooklyn, New York; and Mrs. Louise Farrow Barr, the Library, Mills College, California. Will Ransom assumes responsibility for coordinating and filing the data, and will gladly answer specific questions if a stamped envelope is enclosed. It is expected that two or three years probably will elapse before the material is ready for publication. The complete records eventually will be deposited in the library of the Grolier Club of New York City, which has consented to preserve them for the benefit of bibliographers.

Memphis Graphic Arts Show

Memphis, Tennessee, will be a center of attraction for those interested in the graphic arts May 7 to 10 inclusive, for on those four days the master printers and the craftsmen will combine their conventions and stage a show.

The Southern Master Printers Federation will hold its twentieth annual convention, and the Mississippi Valley Conference of Printing House Craftsmen will also hold its annual meeting, thus bringing together representatives of the printing industry from nine of the major southern states—Arkansas, Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, South Carolina, and Tennessee.

The events will be held in the Hotel Peabody, all heavy equipment being displayed on the lobby floor, and the lighter exhibits on the mezzanine floor, with the Louis XV Ball Room as the main meeting room.

Applications for space in the exhibits are now being accepted, the deadline being April 25. Reservations should be sent to the secretary, Graphic Arts Show, 303 Empire Building, Memphis, Tennessee.

Practice of Printing

Ralph W. Polk's book, "The Practice of Printing," has become too widely known among those interested in the educational phases of the printing field to require much additional comment. For some time it has been a "must" book for teachers and students of printing, and has been recognized as one of the outstanding works of the kind. Though prepared especially for students, those more advanced in the art and mechanics of printing find it a useful book for refreshing their memories on many of the elementals. The copy before us at this time, though, has just come from the publishers, The Manual Arts Press, Peoria, Illinois, and it is a new and revised edition, containing considerable new material. About one-third of the pages carry new matter, we are advised, an important addition being a chapter on "Photo-Offset-Lithography."

Ralph Polk knows his printing instruction. That is evident, otherwise he wouldn't be where he is, as supervisor of printing instruction of the public schools of Detroit, Michigan. He starts his book with a brief review of the history of printing, then gives likewise brief account of "The Great Industry of Printing." Then, starting with type itself, and following with type cases and spacing material, he goes into the process of setting type, the handling of type forms, proofing and correcting forms, and so on through all phases of the work about which the student should have basic information. Many examples are shown to demonstrate and illustrate the different features of the text.

Printing Envelope Blanks

Because considerable interest has been evidenced on the part of printers in printing die-cut envelope blanks on the C & P Craftsman automatic press, the Chandler & Price Company has shown the arrangement used for feeding these blanks automatically on the 12 by 18 unit in a close-up photograph which is reproduced here. Either the 10 by 15 or the 12 by 18 unit, the company states, can be arranged to handle die-cut envelope blanks for any size or shape up to the capacity of the press, and in such use full advantage can be taken of the maximum speed of the press and feeder. The blanks can be fed onto the platen with the flap extension in the register position, which is usually preferred by printers doing this work.

Special Edition: Glasgow, Montana

Getting out a special edition of eighty pages is a noteworthy achievement, especially for a paper located in a town of 5,000 population. And when an unusually high standard is maintained throughout the paper, in the character of editorial content, first-rate typography in both text and advertising, and exceptionally good presswork, the achievement is all the more worthy of comment. Congratulations are due, then, to the *Courier*, of Glasgow, Montana, on its special edition commemorating the golden anniversary of the city in the interests of which it is published. Actually, it is a combined special edition, for in addition to the city's anniversary the paper also celebrates the starting of the Fort Peck Dam, the world's largest earth-filled dam, four years ago.

The paper is in four sections: the regular news section of eight pages, the Glasgow anniversary section of thirty-two pages, the Fort Peck section containing twenty-four pages, and an agricultural section of sixteen pages. Here one finds a wealth of material pertaining to the early settlement of Glasgow, its founding, early development, and later progress—evidence of

the great amount of research work done to assemble the historical data, and painstaking labor to present it in readable form. Illustrations of various stages of the city's growth, of interesting scenes and incidents both past and present are numerous. And interesting, too, is the manner in which so many of the advertisers have carried out the spirit of the occasion, a number including illustrative material done in the character of the earlier days, emphasizing the "Gay Nineties," and otherwise featuring stages of the city's progress. There are 7,000 column inches of advertising.



Craftsmen's Clubs of the Fifth District will convene in Louisville, Kentucky, next month. An advance publicity release, embodying the above illustration, suggests that the Craftsmen will be greeted with that enviable Louisville hospitality

According to the publisher's statement, this edition originally was planned to contain about forty pages, but the edition grew as the work of gathering material progressed until it became necessary to increase the original number of pages to eighty. This resulted in what is believed to be the largest special edition ever issued in northeastern Montana, the issue running to over 6,500 copies.

The first paper published in Glasgow, we learn, was the Glasgow Herald. It was produced on a hand press in 1889. Other papers came and went. The publisher of the *Courier*, T. J. Hocking, purchased the *Valley County Independent*, moved his Standard Publishing plant from Culbertson to Glasgow in August, 1913, changed the name of the paper to the *Glasgow Courier*, moved into new quarters in 1917, and has continued the paper ever since. The *Courier* can claim more than twenty-four years of publication under the same management, and twenty years in the same location.

Publisher Hocking started work at the printing trade when but thirteen years of age at Westhope, North Dakota. Before reaching the age of twenty he became interested in a newspaper at Culbertson, Montana, and shortly afterward started several papers in northeastern Montana, establishing the first newspapers in Poplar, Scoby, and Redstone. As a past president of the Montana State Press Association, as well as a leader in the Glasgow Chamber of Commerce, he has for years consistently worked for various community enterprises and has done much to further the development of his territory.

George W. Jones Retires

George W. Jones, the world-famous English printer, known and loved for his contributions to the art of printing and type design, and for the high standards he has maintained in printing, has decided to retire from the active management and direction of his business. Hence the announcement that his well known printing establishment has been merged with that of Hunt-Barnard and Company, Limited. Mr. Jones' two sons, Charles and Fred, have joined the Hunt-Barnard company as sales directors in London.

The Hunt-Barnard company was founded in London in 1854. About thirty-three years ago the company moved its plant to Aylesbury, where it occupies commodious quarters in a building covering about one acre of ground in a plot of five acres, a modern factory of one story with all conditions conducive to the proper production of the best in printing. The greater part of the machinery and equipment formerly in the Jones plant is now in the building at Aylesbury.

Mr. Jones is to remain associated with the company in an advisory capacity. J. G. Medcalf, who until a year ago had been connected with C. Nichols and Company, Limited, of Manchester, for thirteen years, is the managing director of the company, the other directors being Horace Hunt, Vernon Walker (the secretary), Charles Jones, and Fred Jones.

Useful Sample and Color Book

A novel and useful paper-sample portfolio which includes a color guide has been issued by the Lee Paper Company, of Vicksburg, Michigan, showing its line of Corsican Dekl-Text. Arranged to show the complete range of colors and finishes, and in addition a variety of pleasing color combinations, the portfolio is Spiro-bound on two sides, the sheets at the top opening out to the left, and those below opening out to the right. The cover is die-cut, allowing the emblem in two colors and strips of the seven colors of the stock to show through.

Attached to the binding at the left are sheets showing the different finishes—laid, felt, and wove antique—graduated in width to show the seven colors at a glance, each of these sheets being printed with the emblem in different two-color combinations. Then come sheets the full width of the portfolio attached to the right-hand binding, these also showing the three finishes but in heavier weight, each sheet being die-cut with a round opening which fits directly over the round emblems on the sheets attached at the left. Thus any of the two-color combinations can be brought directly under any of the seven sheets attached at the right, making it possible to select the most suitable color combination.

Underneath these sheets, and also attached at the right, are samples of the three finishes in two-ply thickness.

The portfolio was created and printed for the Lee Manufacturing Company by the Neely Printing Company, of Chicago.

Decatur Typographic Service

From Decatur, Illinois, comes the announcement of a new typographic service for the printers of that territory, to be known as the Decatur Typographic Service. The company will have complete facilities for monotype composition as well as for makeup and ad setting. Frank Timmons and E. M. Andrews, both of whom have been connected with the Lanston Monotype Machine Company—their combined record of service with that company being more than twenty-four years—head the new enterprise.

Promotion Material Available

Printers in search of promotional material should be interested in the copy offered by Printers Promotion Service, Atlanta, Georgia. For six cents in stamps, the company states, it will send in manuscript form a treatise entitled "How to Make Printing Produce Profits." According to the company's announcement, if printers who send for the material think enough of it to print it up and send it to their mail-advertising prospects and customers, they are at liberty to do so. The treatise is being offered by H. B. Fuller, service director, Printers Promotion Service, 244 Arcade Building, Atlanta.

Dot Etching—Deep Etch

Under the title, "Dot Etching," and "Deep Etch Plate Making," the Hammer Dry Plate and Film Company, St. Louis, Missouri, has issued a booklet of twelve pages and cover, 5 1/4 by 8 1/2, which gives details pertaining to these processes of interest to offset lithographers. The booklet, incidentally, is a corrected copy of one recently

issued, there being an error in the publication of the dot-etch formula in the previous booklet. Among the information included is deep-etch platemaking, correction on the continuous-tone negatives by dye staining, correction by dot etching alone, hand correction in continuous tone, producing the transparent positive required for deep-etch plates, the direct-screen negative, stripping, and so on.

Wadsworth A. Parker Dies

Wadsworth A. Parker, for many years head of the typographic department of the American Type Founders Company, died at the age of seventy-four years on March 19. His passing came suddenly, following a heart attack while in a hotel in Florida. His home was in Metuchen, New Jersey. Mr. Parker also served for a time as assistant treasurer of the A.T.F., from which company he retired during the latter part of 1933. His kindly advice and counsel on matters typographic, which he freely gave to those seeking to increase their knowledge of printing, will be recalled by large numbers of friends.

Modern Trends Exhibition

The attention of the printing industry of Greater New York and the surrounding territory was attracted by the third annual exhibition of modern trends in printing and new developments in equipment, sponsored by the New York Employing Printers Association and held at the Hotel Astor, New York City, March 21 to 23. Nearly 8,000 printers and allied tradesmen viewed the fifty-eight separate exhibits, which included twenty action displays, many of them featuring small machinery in operation. In addition, motion pictures depicting graphic arts processes were shown, and luncheon and dinner meetings were held, together with round-table forums, making the event actually a combined exhibition and convention.

An exhibitors' luncheon which was attended by more than one hundred representatives of printing machinery and supply houses formed the opening feature of the exhibition. During the course of this luncheon Nathan Goldmann, of the Isaac Goldmann Company, and president of the New York Employing Printers Association, addressed the gathering and made a strong appeal for greater co-operation between supply men and printers.

A production dinner meeting was held on Monday night, March 21, with four speakers, and a "Successful Selling" luncheon was held on Wednesday noon, the latter event being under the joint auspices of the N.Y.E.P.A. and the Associated Printing Salesmen, Incorporated. Round-table discussions on plant problems were conducted during the exhibition, and motion pictures were shown each afternoon and evening.

Australian Printer Visits Us

The interest printers of Australia take in keeping up with the most advanced methods and equipment is demonstrated by the fact that so frequently members of the industry there take time off, months at a time, and visit the United States as well as other countries. And Australian printers, let us say right here, are extremely keen observers, not only of conditions in the particular industry in which their principal interests lie, but of conditions in general in the countries they visit. It is an education in itself to be able to talk with them, especially after they have been out on their trips for some time.

Our latest visitor from that, to us, far off part of the world was F. Les Smith, of Smith & Miles Proprietary, Limited, Sydney. On a trip around the world, Mr. Smith visited a number of plants, among them some of the larger trade-composition plants, and also spent some time in renewing old friendships made while on a former visit. The plant of Smith & Miles includes ten linotypes and three Ludlow typographs, the Ludlow slugs being adapted or specially lengthened to twenty-four picas, which seems to be a popular measure for type matter there. The trade-composition business in Sydney, Mr. Smith said, was good when he left, which was some little time ago.

Vandercook Acquires Hacker Line

Hacker test presses, block levelers, plate gages, and test blocks, were added to the Vandercook line in January, and will hereafter be manufactured in the Vandercook plant in Chicago, according to an announcement made by H. W. Hacker, president of the Hacker Manufacturing Company, and E. O. Vandercook, general manager of Vandercook and Sons, both of Chicago. The Hacker equipment will be sold and serviced by Vandercook and Sons from the Chicago and New York offices, and by all Vandercook dealers in this country and abroad.



Alton B. Carty, of the Washington (D. C.) Club of Printing House Craftsmen, with the "Friendship Card," containing 250 Australian signatures, designed and printed by the S. T. Leigh Company, Limited, of Sydney. Mr. Carty supervised its presentation to the U. T. A.

IPI Tubes Win Award

The gold-medal award in the collapsible-tube division of the All-America Package Competition for 1937, sponsored by *Modern Packaging*, was awarded the tubes in which a new line of printing inks is being marketed by the International Printing Ink Corporation. Each tube used for the new line of inks is colored to identify its contents, and plastic caps, also in colors to match the various inks, cover the tubes. A patented winding key facilitates the process of squeezing ink from the tubes, and makes it certain that no ink will be left in the tube when it has been rolled up to the top.

The manufacturers state that furnishing these "Everyday" job inks in tubes eliminates the possibility of loss through "skinning" or evaporation, and the tubes are convenient for use, for just the right quantity required for printing any job can be squeezed out without wasting ink. The coloring of the tubes makes it easy for the printer to pick out, at a glance, any particular color he wants to use.

The "Everyday" inks are also packaged in cans for those preferring that form, and the cans are also colored to match their contents. Both cans and tubes carry, on an average, somewhat more than a pound of ink, and all the tubes and cans are made to standard specifications in order to keep the line a uniform size. Some colored inks, it is stated, are heavier than others, hence there is a variation in the weight of each of the "Everyday" containers.

A complete display of the prize-winning tubes, together with a patented color measure and a simplified color-matching chart, is on exhibit in the showrooms of *Modern Packaging*, 425 Fifth Avenue, New York City.

Printing Machinery Exports

Reports of the Machinery Division of the United States Department of Commerce show that total exports of printing and bookbinding machinery for the year 1937 amounted to \$13,158,805, a 16 per cent increase over the year 1936, when the total value was \$11,351,900. All types of this equipment, it is said in the report, shared in the improved foreign demand. Printing presses exported reached the value of \$4,704,364, as compared with \$4,228,953 for 1936, while exports of typesetting machines amounted to \$3,413,474, as compared with \$2,640,555 for 1936.

Lanston Monotype Broadsides

Backing up and supporting its trade-journal advertising, the Lanston Monotype Machine Company, of Philadelphia, Pennsylvania, has utilized considerable ingenuity in arranging a series of broadsides reproducing in enlarged form its trade-journal advertisements. The full size of these broadsides is 18 by 24 inches, and folded twice they make a mailing piece 9 by 12 inches, a piece that is bound to create an impression and compel attention when it reaches the recipient through the mails. Close-up views of different parts of the monotype, shown in greatly enlarged form, stand out forcibly and show the features to much better advantage than in smaller size.

The broadsides are produced by offset lithography. Several more of the company's advertisements (three already have been produced in this form) likewise will be reproduced in the enlarged size and used as mailing pieces.

Frank M. Sherman, director of publicity of the Lanston Monotype Machine Company, states that while it is not unusual to reproduce trade-journal advertisements in the form of folders, he nevertheless believes that the idea has not

been sufficiently exploited. Undoubtedly a large volume of business could be created by alert printers through watching magazine and trade-journal advertisements, selecting those which could be converted into effective folders or broadsides, and suggesting to the advertisers that they be so used.

Beg Your Pardon

S. R. Sague is the president of the J. B. Savage Company, Cleveland, Ohio, and not "Samuel Sprague," as was mistakenly reported in a news account in our March issue. The error appeared in connection with a report of the presentation of testimonial gifts to Harry C. Carey, a veteran employee of the Savage company.

Build New Type Offset Press

A new type large-web, reel-feed, multi-color offset press, which lithographs three colors from one impression cylinder, has been built by the Webendorfer-Wills Company, Incorporated, of Mount Vernon, New York, for the California-Oregon Paper Mills, of Los Angeles, California. The press is a roll feed with rewind delivery, and permits of attaching a cutterhead and flat-sheet chain-bar delivery. It handles a maximum sheet of 33 by 48 inches, and is massive but compact in construction to maintain a high running speed of over 10,000 cylinder revolutions an hour on three-color labels, butter wrappers, fruit wrappers, wrapping paper, and so on.

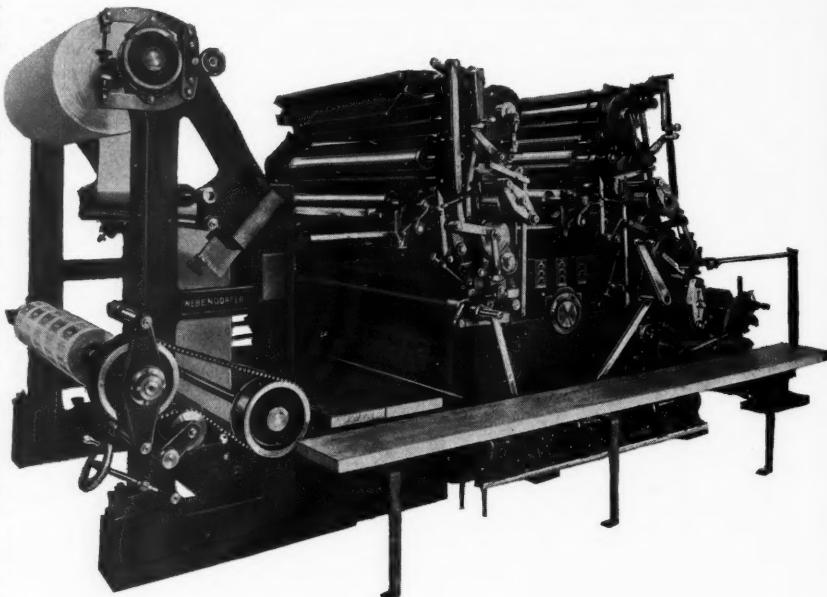
The printing units of the press are equipped with special registering devices on the cylinders so that register work can be controlled accu-

Oldest Plant in Northwest

An item appearing in the St. Paul, Minnesota, *Pioneer-Press* for February 13 relates the development of the McGill-Warner Company of that city, a development that is wrapped up in St. Paul tradition. The company, the item states, is the oldest printing concern in the Northwest, having paralleled St. Paul's progress since the city was a group of small buildings huddled on the banks of the Mississippi River.

The plant was established in 1848, on Third Street. A year later J. N. Goodhue published the first issue of a newspaper which he called *The Pioneer*. In 1861 the first issue of another newspaper made its appearance, this being published by Joseph A. Wheelock who gave it the name of *The Press*. Wheelock was joined in 1863 by Frederick Driscoll. In 1875 *The Press* absorbed *The Pioneer*, the combined establishments being operated under the name of the Pioneer Press Company. In 1899 E. S. Warner and C. H. McGill, of the McGill-Warner Company, became associated with the son of Frederick Driscoll and purchased the Wheelock interests in the Pioneer Press printing plant, which was a part of the Pioneer Press Company. In 1909 the Driscoll interests were bought out and the name was changed to *The Pioneer Company*.

It was about ten years later that *The Pioneer Company* was consolidated with the McGill-Warner Company, which had been located since 1909 at Ninth and Sibley Streets and had operated the old Pioneer plant at Third and Minnesota Streets where it was continued until 1929.



New Webendorfer-Wills reel-feed press which lithographs three colors from one impression cylinder

rately and quickly, and the press also has large anti-friction bearings wherever they work to advantage. To insure smoothness of running at high speed the drive consists of large gears. The three plate cylinders are arranged for quick changing of plates.

The press is operated entirely from the floor, a feature which insures greater production; ink rollers and fountains are all readily accessible.

Webendorfer-Wills Company states that the trend in printing today is toward the rotary web press, handling a multiplicity of colors simultaneously, so that once through the press completes the job.

At that time it was moved to Broadway and Fourth Streets, where it is operated today, although the name, at the time of the move, was changed to the Pioneer Plant of the McGill-Warner Company.

From the small beginning, pioneering indeed through the early days, and having a large part in the subsequent development of the territory, the McGill-Warner Company has grown in size and expanded its influence until today it is one of the outstanding leaders in all phases of the printing business, including lithographing, ticket printing, map making, binding, and other branches of printing.

U. T. A. Selects Indianapolis

Indianapolis, Indiana, was selected by the Executive Committee of the United Typothetae of America as the city in which the fifty-second annual convention will be held. Meeting at the headquarters offices in Washington, D. C., on March 3 and 4, the committee made the choice of Indianapolis and set the dates as October 10, 11, and 12, the Claypool Hotel to be the convention headquarters.

B. B. Eisenberg, president of Corday & Gross Company, of Cleveland, Ohio, and first vice-president of the U. T. A., was appointed chairman of the committee in charge of the program for the convention. Active for many years in

The presses were in operation, the 27-by-41-inch Two-Color running at a speed of 3,000 sheets, or 6,000 impressions, an hour, while the 27-by-41-inch Major was operating at a speed of 3,600, and the Simplex at 4,500 impressions an hour. Special attention was attracted to the smooth running 2 to 1 Harmonic bed motion in all Miller cylinder presses, which eliminates the need of air plungers and the anchoring of the press to the floor.

As a demonstration showing how the Miller mercury safety switch instantly stops the press when the oil reservoirs run dry and prevents it starting up again until the reservoirs are refilled, the reservoirs of the automatic-oiling systems were allowed to run dry. Among other features

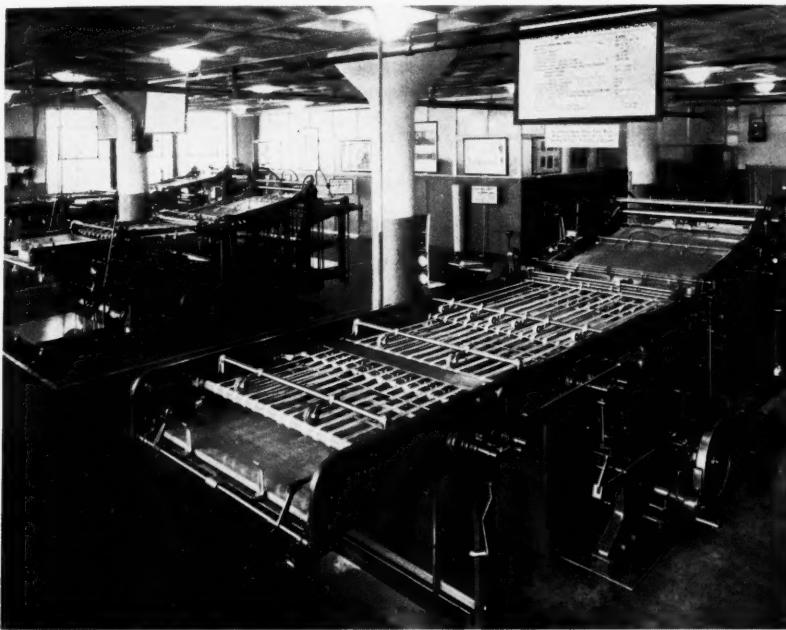


Exhibit of presses of the Miller Printing Company held in Boston last month; included were automatic presses—the Two-Color, the Major, the Simplex—also cutter and creaser and saw-trimmers

affairs of the U. T. A. and the printing industry in general, Mr. Eisenberg was one of the members of the committee which planned and carried out the details of the convention at Cleveland last year, and is well qualified to direct the planning of a convention that should attract wide attention throughout the industry.

Additional support will be given the convention through the Indianapolis Typothetae, one of the pioneer organizations of the U. T. A., having been in continuous existence since 1890, also through the active state organization, the Indiana State Typothetae. The fact that Indianapolis is the home city of U. T. A. President George H. Cornelius also assures strong local backing for the convention.

Miller Exhibit in Boston

The remarkable advancement that has been made in printing-press construction, and in the construction of other printing equipment, in comparatively recent years was a matter of astonishment to visitors at the exhibit of the Miller Printing Machinery Company in Boston. Held during the last two weeks of March, the exhibit included three of the Miller automatic presses—the Two-Color, the Major, and the Simplex—also the new Miller automatic cutter and creaser with "multi-pile" delivery, and three of the latest models of Miller saw-trimmers.

which attracted visitors were the ink-mill rotary-type distribution; the rigid impression due to scientifically reinforced bed, cylinder and way frame, all rigid one-piece castings; and the accurate register due to positive-control feeding.

One of the especially important impressions gained by those viewing the exhibit was the change from obsolete and inefficient printing production to newer and more efficient methods, this being exemplified by the equipment displayed, equipment especially designed to meet the exacting demands of present-day printing production.

Also expressed during the exhibit was the increasing desire for higher production of quality work at lower cost, and as a contribution to this end, especially so far as the paper-box and carton industry is concerned, the new Miller automatic cutter and creaser was introduced to the carton and paper-specialty manufacturers of New England. This new piece of equipment cuts and creases 3,600 sheets of thirty-six-point board an hour, sizes up to 27 by 41 inches. Practically continuous sheet delivery without stopping the press was also demonstrated by the new double multi-pile delivery, which permits removal of one pile while another is filling.

The multiple-pile delivery, with conveyor frame to the second pile like that on the Miller cylinder press, is also obtainable for the Major and Two-Color presses.

Graphic Arts Coöperative

What is said to be an important step toward the stabilization of the printing industry in New York City has been taken through the formation of what is called the Allied Graphic Arts Coöperative Corporation, which "seeks to merge or absorb various printing plants in the metropolitan area with a view to eliminating many of the chaotic conditions from which both management and craftsmen in the industry have suffered for many years," according to the announcement.

M. M. Greenwald, president of the group, in the announcement stated that one of the objectives of the group is to "place its members in a more advantageous position to meet competitive conditions and assure a better livelihood and security for all connected with it. Cut-throat competition in recent years," he continues, "has led to acceptance by printing concerns of orders below cost. This, in turn, has resulted in excessive mortgaging of equipment, inability to meet creditors' bills, chiseling of labor, and little compensation for the owners."

"Through increased purchasing power," Mr. Greenwald continues, "a centralized estimating bureau, a coordinated sales department, savings in deliveries, reduction of office and bookkeeping overhead, and elimination of overlapping activities and other duplication and waste, the combined group plans to achieve the utmost economy and efficiency of production, which will be reflected not only in the earnings of every coöperating individual, but in lower costs for the consumer of printing as well."

The charter of the corporation, it is stated, provides that profits are to go into plant improvement, into dividends for those connected with the enterprise, and to lower prices to users.

Only printing, typography, lithography, offset, and rotogravure plants are being considered at the present time, it is said, but it is also planned to include binderies, photoengraving and electrotyping plants, and other units that would make for greater efficiency and service later.

The first of several contemplated units, to employ between fifty and sixty persons, "each of whom, from office boy to manager, will have a financial stake in the enterprise," according to the announcement, was to be under way in a few days with 25,000 square feet of floor space already leased at 233 Spring Street, New York City, the plant representing "for the greatest part the combined equipment of the several merging organizations, and the staff carefully selected individuals from the plants involved supplemented by man-power from without."

In view of a separate announcement that has come to hand later, we assume that the plant referred to is The Bradford Press, as it carries the line, "Division of the Allied Graphic Arts Coöperative Corporation," and announces the removal of the company to 233 Spring Street, New York City, with 25,000 square feet of floor space, and "personal interest in every job by a personnel imbued with the coöperative spirit."

Intertype President Reports

In his annual report showing results of operations for the year 1937, Neal Dow Becker, president of the Intertype Corporation, showed that the billings of the company were the largest of any year in its history. The report also showed, however, that net profits were not as large relatively as in some previous years, this being due, President Becker stated, to increases in manufacturing costs, particularly in wages, and to taxes. As to the latter, the report showed that the amount charged to operations for 1937 for taxes of various kinds, including social security taxes and reserves for Federal surtax on undistributed profits, was \$275,700.99.

WHAT'S NEW - - WHERE TO GET IT

LINOTYPE EXCELSIOR and Memphis Bold have been made available in combination on two-letter matrices in sizes of 6-, 7-, 7½-, 8-, 9-, 10-, 12-, and 14-point, according to an announcement received from C. H. Griffith, vice-president in charge of typographic development, of the Mergenthaler Linotype Company. Mr. Griffith states that the two faces have been made available in this form as they have been found by printers and publishers to be such a serviceable combina-

HERE is a brief showing of 7½-point Linotype Excelsior in combination with **Memphis Bold**. How is one to assess and evaluate a type face in terms of its esthetic design? **WHY do the pace-makers in the art of printing rave over a specific face of type? What do they see in it?**

tion. Subheads in Memphis Bold, he states, go well with body matter in Excelsior, hence publishers are glad to have the two faces on the same matrix.

Three weights of Memphis Condensed have also been announced by the linotype company, these being Memphis Extra Bold Condensed, Memphis Bold Condensed, and Memphis Me-

Police Chief Jones Police Chief Jones Police Chief Jones

dium Condensed. The extra bold condensed is available in four sizes, 18-, 24-, 30-, and 36-point—the 18- and 24-point sizes also being available in duplex-display matrices in combination with 18- and 24-point Memphis Medium Condensed. The bold condensed and medium condensed are available in the 30- and 36-point sizes, and both of these faces may be secured in duplex-display matrices in the 18- and 24-point sizes. Other sizes of all three weights are being prepared.

ONE OF THE strong characteristics of the majority of paper-sample books and brochures we receive is the manner in which they exemplify good printing and offer the printer suggestions for effective designs, layouts, typography, and color combinations. The printer, we might well say, is exceptionally fortunate in having such an abundant source of suggestive material to help in planning printed pieces. Before us at this time is a batch of specimen books just received from the Peninsular Paper Company, of Ypsilanti, Michigan, showing a wide range of papers and covers, all well presented in attractive form—worthy of study from the standpoint of securing ideas for attention-compelling printed pieces, as well as the application and adaptability of the papers.

FROM THE S. D. Warren Company, of Boston, Massachusetts, comes a mailing that is a work of art from the standpoint of printing, one that should offer inspiration and establish a standard

for printing halftones in one color. Under the title, "Album of Pictures," this piece carries all the qualities of fine printing we expect to see in promotion coming from the Warren company.

Demonstrating the adaptability of Warren's Lustro Brilliant-Dull, this piece shows reproductions of twenty-nine photographs printed by letterpress, all of them in 150-line screen halftones—wonderfully clean printing, retaining all the values of highlights and shadows, the magnifying glass revealing clean, sharp dots, with no filling up between the dots. Naturally, the photography is good—that is always an essential item, for the finished printing can be no better than the original photograph from which the reproduction is made—and the Warren company knows how to select and make use of good, interesting photographs.

Planned for simplicity, with no decoration other than the two bands above and below the title on the front cover, these being reverse plates printed in a deep red with the design showing through in white, the book calls for congratulations to all responsible for its production. The cover, by the way, is Warren's Cumberland Dull Post Card.

NEW STYLE EGMONT figures, the extension of the Intertype Vogue family, and the introduction of Intertype Weiss Roman with italics, are included in announcements received from the Intertype Corporation. The modernized figures for the Egmont series which are now available

EGMONT 1234567890
EGMONT 1234567890

are of the same height as the caps, therefore being much taller than those of the original European design. Known as Special Number 2, the new figures may be substituted for the regular old-style figures carried in Egmont fonts, or may be ordered as extras. They will be furnished in all sizes and weights; the fourteen-point size is shown here.

With the extension of the Vogue family this face now includes eleven series, ranging from

This is set in 10 Point Intertype Vogue Bold Condensed with Extra Bold Condensed \$123

This is set in 10 Point Intertype Vogue Bold Condensed with Extra Bold Condensed \$123

light face to extra bold in both normal and condensed, the ten-point condensed shown here being the latest size produced.

The Intertype Weiss Roman, with italic and small caps in sizes from eight- to eighteen-point, is shown in a new booklet which is being mailed by the company to those interested in the machine rendition of this Bauer type face. Of twelve pages, and printed in two colors, the booklet gives a brief account of the Weiss type, with specimen showings and examples demonstrating its use.

A NEW LIFT-JACK TRUCK has been announced by The Fairbanks Company, of Boston, New York, and Philadelphia, which, it is stated, has practically all the advantages of more complicated and higher-priced types. The platform is arranged with wheels at the back, and legs at the front, so that by inserting the jack under the front and pulling down the handle the truck is raised off the front legs and can be moved easily wherever wanted. To remove the jack, it is necessary only to lift the handle and roll it out, when the jack will stand vertically by itself. One of the advantages set forth is that with a fleet of these trucks, or semi-live skid platforms, and only a few of the jacks, handling cost can be reduced by placing a platform at each point of operation, then hooking in a jack and moving the truck when it is filled. The fittings and jack can be supplied without the platform when desired, and racks, bins, work benches, and so on, can be made portable by installing the attachments alone.

BETON EXTRA BOLD and Beton Medium Wide are one of the most recent two-letter eighteen-point matrix combinations offered by the Intertype Corporation. The wide Beton is an expanded version of the Beton family as already cut by Intertype and duplexed with Beton Extra Bold. Specimen lines are shown here.

ABC abcdefg 2
ABC abcdefg 2

This paragraph set in 10 Point Cairo Medium combined with Italic and SMALL CAPS \$123456

The company has also announced the extension of the Cairo family to include the medium weight combined with italic and small caps, the specimen shown here being set in the 10-point size, other sizes now being in preparation.

A new style expansion quoin, the construction of which embodies some rather novel features, has been announced by the W. S. Warneck Company, of Chicago, Illinois. This new quoin, the manufacturer states, does not do any sliding on the furniture when being locked in the form, and is positively locked in any posi-



Expansion quoin of hard bronze, designed not to slide on the furniture when it is being locked

tion in its travel. It is made of hard bronze and will not rust or corrode, also there is unlimited wear embodied in each quoin. It is built for durability and for long life, being designed and made along entirely different lines.

THE GANER CHARACTER-GAGE, "invented by a craftsman for craftsmen," is designed to eliminate guesswork from the business of fitting typewritten copy to type and type to white space. This gage measures the exact number of characters to a line of typewritten copy, standard or

elite, so that the result can be seen at a glance. With the gage comes a printed "character computer," which enables the worker to establish, with little effort, the number of typewritten characters in an entire paragraph, a page, or a manuscript. In addition to performing all the services of the regulation pica rule, the gage goes further: applied to a layout, it computes the number of lines of type it will take to fill the space in any size from 5- to 18-point. The rule employs thirteen gages—one for standard typewriter characters, one for elite, and eleven for measuring depth of layout in 5, 5½, 6, 7, 8, 9, 10, 11, 12, 14, and 18-point lines in multiples of twelve. The gage is available in stainless steel and in brass; it is sold by Ganer Linotype Craftsmen, New York City.

IN ANNOUNCING the addition of the new Harris LSS, 35-by-40-inch, and the LSQ, 26-by-40-inch, single-color offset presses, the Harris-Seybold-Potter Company states that its entire line of eight sizes of offset presses to cover the requirements of the offset market is now made available. These new presses, it also states, are best described as all-purpose machines that support the skill of the pressman—high-speed equipment designed to meet modern demands.

In general, the engineering and design of these new presses follows the improvements made in the larger sizes of Harris offset presses, and features include the Harris HTB stream feeder, precision tapered pre-loaded roller bearings on main drive and all cylinder journals, and optional rotary three-point or feed-roll registering mechanism. While made in only single-color at the present time, it is planned to build them in two-color models.

The normal stock size of the 35-by-45-inch is 17 by 22 to 35 by 45, the maximum size being 36 by 48. Plate size is 40 by 48, and blanket size 44 by 48½ inches. Normal transfer size is 35 by 45, and maximum transfer size 35½ by 47½.

Normal stock size of the 26-by-40-inch is 17 by 22 to 25 by 38, the maximum size being 28½ by 42. Plate size 32 by 41, and blanket size 37 by 41½ inches. Normal transfer size is 24¾ by 38, and maximum size 38½ by 40½.

Speed of both presses is up to 5,000 an hour, and both have the Harris receding pile delivery with a maximum pile of forty inches.

Floor space for the 35-by-45-inch press is 10 feet 2 inches by 20 feet, the height being 7 feet 7 inches to highest point. Floor space for the 26-by-40-inch press is 9 feet 7 inches by 19 feet 4 inches, and the height is 7 feet 7 inches to highest point.

Ink distribution on both presses includes four 3½-inch form rollers, covered; nine 3-inch distributor rollers, covered; two 5.854-inch storage rollers; one 1½-inch rider roller; one 7-inch, one 4½-inch, and one 3½-inch drums; three 3¾-inch auto-vibrating rollers. Extra, four form rollers, bare; one distributor roller, bare; and one duct roller, bare.

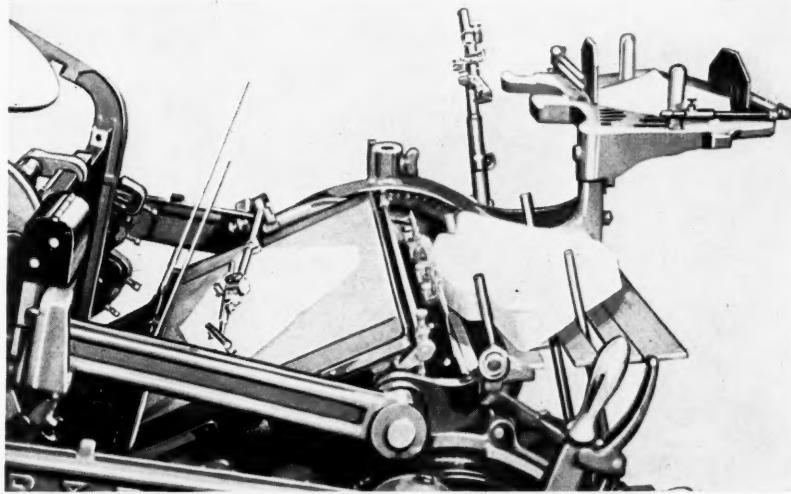
Water distribution includes two 3½-inch dampening rollers, covered; one 3½-inch duct roller, covered; one 3-inch intermediate roller, aluminum; and one 4-inch water pan roller; with two dampening rollers, covered, and one duct roller, covered, extra.

Power required for both of these new presses is 7½-horse-power drive motor, 3-horse-power feeder motor, and 2-horse-power delivery motor.

WRENN'S instant color selector presents a new and somewhat novel arrangement for helping to select correct color combinations. Made available by the Wrenn Paper Company, of Middlebury, Ohio, which company specializes in making blotting papers, the color selector is adapted

naturally to the selection of color combinations for blotters. Therefore, the sample sheets are made up of Wrenn's White Porcelain and Enamelled Blotting, the two kinds being shown in their ranges of colors in two separate sections of the book, which is 6 by 9 inches in size. Sixteen colors of ink are shown on a separate sheet arranged so that it can be brought into position under the color of blotting selected, the colors

A DEVICE for printing died-out envelope blanks, known as the C. & P. Craftsman Automatic Unit, is being offered by the Chandler & Price Company, Cleveland, Ohio. Either the 10-by-15 or 12-by-18 Craftsman Unit can be arranged to handle died-out envelope blanks for any shape or size up to the capacity of the press. In such use, full advantage can be taken of the maximum speed of the press and feeder. Sheets,



Died-out envelope blanks are fed automatically on the Chandler & Price 12-by-18 Craftsman press

of ink showing through cut-outs in the blotting matching the position of the ink colors on the separate sheet. Suggested color combinations are shown on each sheet of blotting, and instructions appear on the first page, also on the sheet of colors. Details pertaining to the blotting are given on each sheet, also the colors and numbers of ink used on the illustrations shown.

Emphasizing the difficulties experienced in securing correct color combinations by the printer, not only to satisfy himself, but more especially to satisfy the customer who may have certain color preferences but is not certain how they will appear on the finished piece of printing, the company states that this Instant Color Selector is Wrenn's contribution to a vital need in simplifying the job of the printer in satisfying his customers. Copies may be secured by addressing the company on business stationery.

FOLDING QUALITIES are emphasized in a recent announcement on Practical Folder Enamel issued by the Carpenter Paper Company, Grand Rapids, Michigan. Folding strength and printing surface are demonstrated by means of heavy creases and a series of striking illustrations in a variety of halftone screens.

A NEW deckle-edged advertising paper known as Eagle-A Leonardo has been announced by the American Writing Paper Corporation, Holyoke, Massachusetts. The paper is shown in a sample brochure, 6 by 9, having a lithographed cover reproducing Leonardo da Vinci's self portrait, the inside pages showing letterpress specimens printed in two colors. The company has also issued another sales aid for printers, "Letterhead Sketch Kit No. 2," featuring the Eagle-A Trojan bond. The kit contains twelve typographic letterhead designs, each on a double letterhead sheet, the inside of the sheet having guide lines to enable the printer to fill in with pencil, brush, or pen the wording of the prospective customers' letterhead.

it is stated, can be fed onto the platen with flap extension in the register position usually preferred by printers doing such work. The 12-by-18 unit is shown in the illustration above.

THE IMPROVED DIAMOND power paper cutter, featuring a new non-repeat device, has been announced by the Challenge Machinery Company, of Grand Haven, Michigan. The noted engineering development in this latest Diamond cutter is the new Style E Challenge safety device, which is a built-in arrangement that "positively prevents the knife from repeating." The knife stops at its highest point and cannot repeat its stroke. The device is located on the worm-wheel mechanism near the right side of the machine, and should the clutch at any time fail to disengage, or should any part get out of order, the non-repeat device automatically trips and disengages the drive wheel. While the main drive shaft will continue to revolve, the knife bar remains stationary at the top of travel, in a fixed position, until the cause of tripping has been corrected and the mechanism reset.

To reset the machine, the operator simply disengages the clutch by putting the starting lever in its "off" position, then inserts a pin wrench in a hole on the worm-wheel shaft collar and turns the shaft back until the safety latch clicks. After removing the pin wrench he "throws in" the starting lever and the non-repeat device automatically adjusts itself.

The starting lever is located on the left side of the machine, and requires two motions, one forward and then one to the right, to engage the clutch. The starting lever is returned to its non-starting position after each complete cycle of the knife.

This new non-repeat device is available as an extra and only on the latest-model Diamond power cutters. It cannot be installed on old machines. Other types of non-repeat devices can, however, be furnished for older models of Diamond cutters.

The Inland Printer

J. L. FRAZIER, Manager

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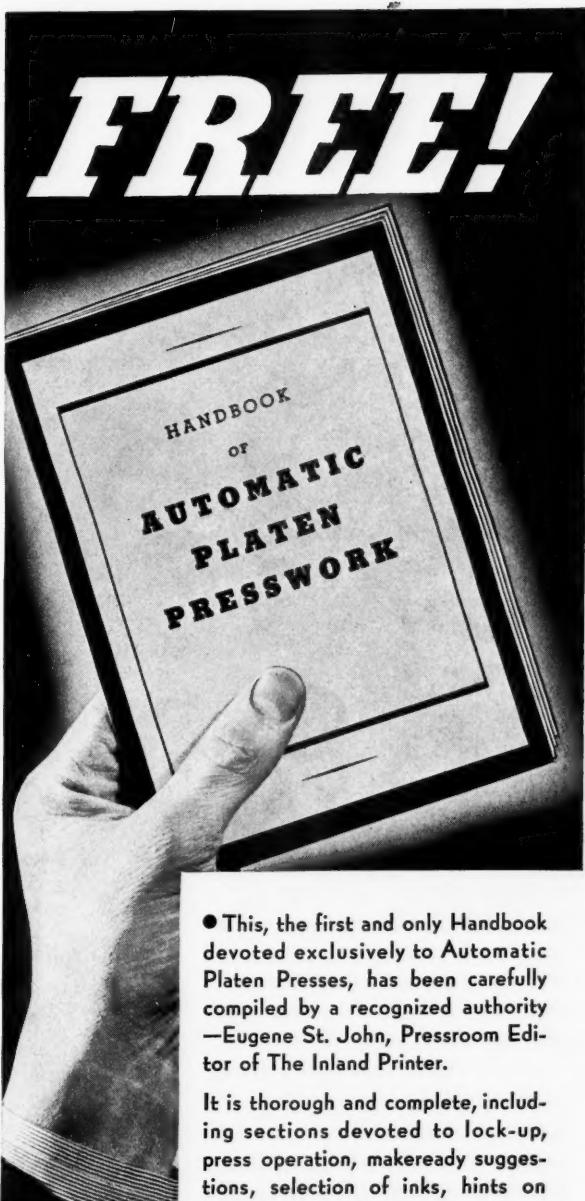
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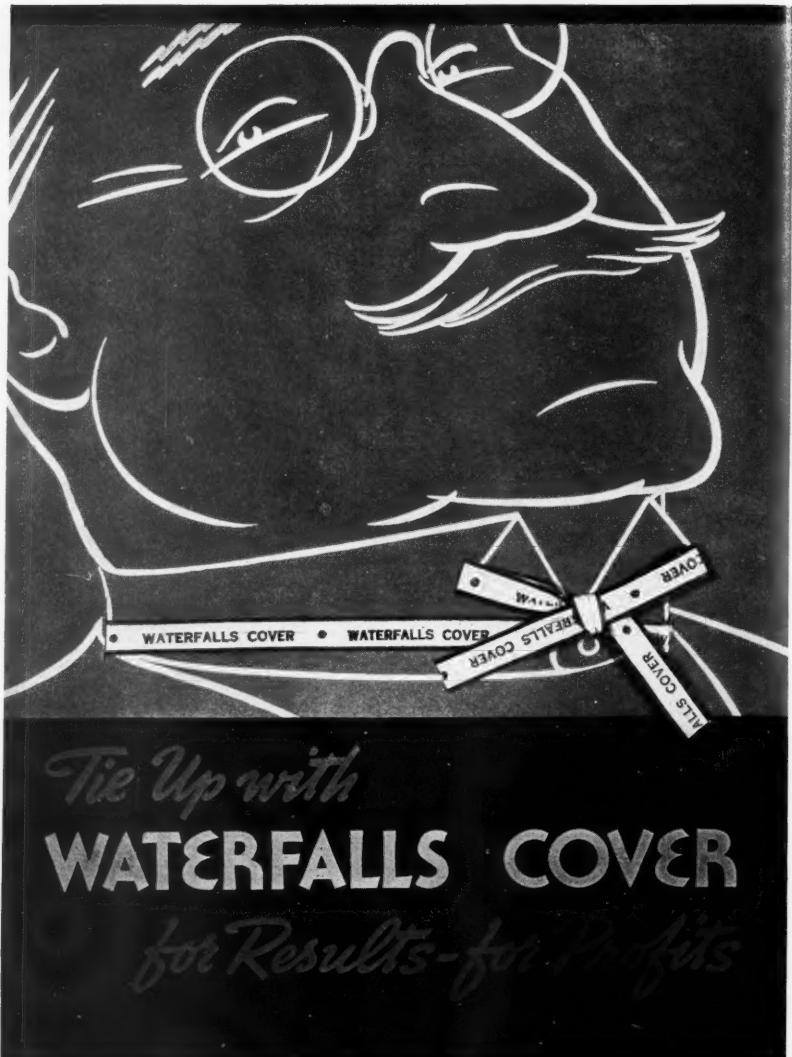
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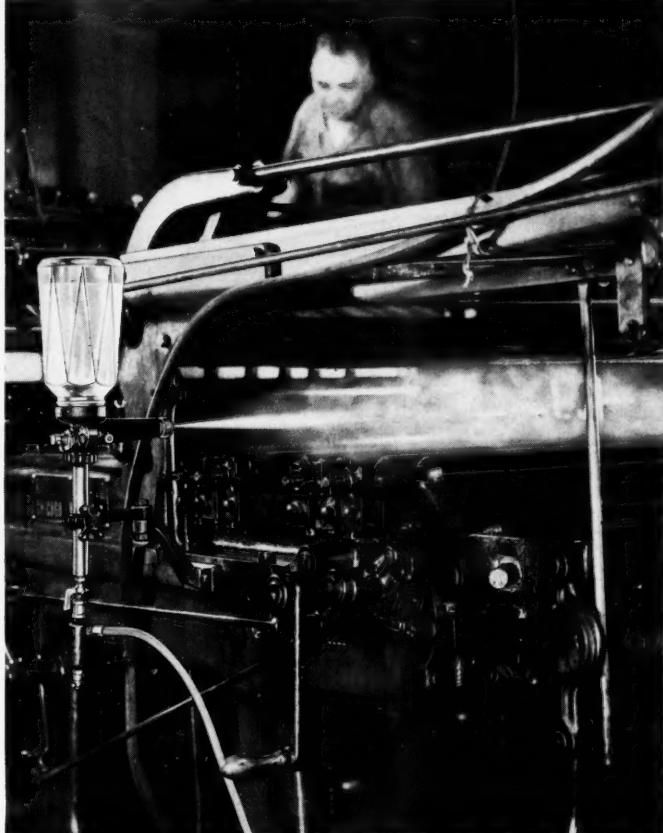
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New York City**

**728 South Dearborn Street
Chicago, Illinois**

Paasche "No-Offset" Process

Licensed under U. S. Patents No. 2,078,790 and No. 2,110,052

Insures Successful Use of GLOSS INKS



GAE-42" 1/4 HP. Portable Compressor Type. Airoperated One Gun Gravity Paasche "No-Offset" Process Unit treats sheets up to 42" in width.

The Process is quickly installed on any regular type of letter press or offset press, as well as many special purpose machines. Standard units include Portable Pedestal or Pressmounted types, either gravity or pressure fed, ready to connect to an available air supply—or Portable Compressor type with self-contained electric aircompressor to plug into any convenient electric outlet. The New Airoperated Units with simple fool-proof air controls, provide faster and snappier action, greater flexibility of adjustment and require less air and lower pressure.

Send for samples of gloss ink printing treated by the Paasche "No-Offset" Process together with a list of your presses so that complete information can be forwarded without obligation.

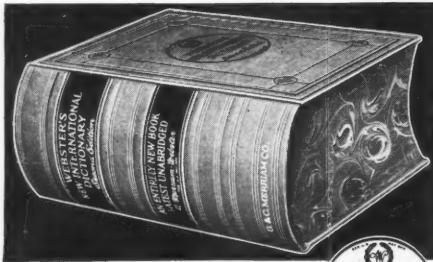
Paasche "No-Offset" Solutions provide the most effective "No-Offset" treatment on every kind of printing, from the simplest form printed on coated stocks, to heavy solids in cardboard and carton stock. Compounded from pure vegetable products that are water soluble, non-toxic and harmless to health.

Factory and General Offices
1905 DIVERSEY PARKWAY
CHICAGO, ILLINOIS

Paasche Airbrush Co.

Branch Offices
Boston, New York, Detroit,
Cleveland, Philadelphia,
San Francisco

UP-TO-DATE PRINTING demands the use of THE NEW MERRIAM-WEBSTER



The "Supreme Authority"
for every printing plant

20 years newer, contains 122,000 more entries than any similar dictionary. Provides information in all branches of knowledge. The authority in courts, colleges, newspaper offices. Prepared by 207 of the world's foremost experts. 600,000 entries; 3,350 pages; 12,000 terms illustrated. Write for free illustrated pamphlet P2.

G. & C. MERRIAM CO., Springfield, Mass.

*S*PRING is here with its freshness and colorful setting. Nature urges us to be in keeping by making our advertising pieces blend.

Japan Paper Company imports, Fiesta, and Audubon, offer new and practical vehicles for this purpose.

We will be glad to furnish dummies if you will give us pages, size and purpose intended.

Swigart Paper Co.
• 717-23 South Wells Street •
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List your products in the Buyers' Guide at economical rates.

Buyers' Guide

This page offers good visibility at low cost for smaller advertisers and the extra lines of larger graphic arts manufacturers

Air Conditioning and Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Bookkeeping Systems and Schedules for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Salt Lake City, Utah. Send 50c postage for new booklet series, "Printing Operations" Nos. 1 to 6; also Catalog of Books and Systems for Printers, with order blank.

Bronzing Machines

MILWAUKEE BRONZERS—for all presses. Also some rebuilt units. Write C. B. Henschel Mfg. Co., Milwaukee, Wisconsin.

Calendars and Calendar Pads

WHOLESALE CALENDARS to printers; complete line. Do your own imprinting. Wholesale and retail prices furnished with sample sets. Write for particulars. FLEMING CALENDAR CO., 6540 Cottage Grove Ave., Chicago, Ill.

LARGEST SELECTION IN CALENDARS, sheet pictures, and pads at lowest prices. Sample line \$75. WEISS CALENDAR CO., 3696 E. Forest Ave., Detroit, Michigan.

1938 CALENDAR PADS, sizes from 1x1½ to 10½x20, in black and white, India tint, red and black, brown and white; fish pads, 3-months-at-a-glance pads, gold cover pads. Write for catalog. GOES LITHOGRAPHING CO., 35 West 61st St., Chicago; 53K Park Place, New York.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

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UNITED CAMERA CO., INC. Bellows made to order for all types of photoengravers' cameras. 1515 Belmont Ave., Chicago, Ill.

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BUY your Carbon Paper from ROCHESTER RIBBON & CARBON CO., ROCHESTER, N. Y.

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CLINE ELECTRIC MFG. CO., Cline-Westinghouse Motor and control equipment for printing machinery. 211 West Wacker Dr., Chicago, Ill.

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ELGIN BENDING MACHINE COMPANY, 406 Center Street, Elgin, Illinois—Curve your stereotypes perfectly on a Hot Bender.

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, 135 E. 42nd St., New York.

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STEWART'S EMBOSSED BOARD—Easy to use, hardens like iron; 5¾ by 9½ inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

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LIGHTNING SPEED envelope press, sizes 5 to 12, 10M to 18M per hour. Used by Public Printer. POST MFG. WORKS, 671 Diversey, Chicago.

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GENERAL REPAIR of Linotype and Intertype parts, molds; make to new size, etc. If it will pay to repair it, we can do the work; complete stock motor pinions; makers Reid magazine racks since 1912. Write for catalog. WILLIAM REID CO., 2271 Clybourn Ave., Chicago.

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THE KELLETT COMPANY, Inc., 525 S. Dearborn St., Chicago. Expert knife grinding, saw filing, cutting sticks, slip powder. Satisfaction guaranteed.

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AMERICAN FINISHING CO., 500 S. Peoria St., Chicago, Ill. Finishers to the lithographing and printing trades.

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THE DOUTHITT CORPORATION, 650 West Baltimore Avenue, Detroit, Michigan—Complete engraving equipment and supplies, also special equipment manufactured.

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TASOPE—AURORA, MISSOURI. Manufacturers of modern photoengraving equipment. Catalog furnished on request.

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DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses, Battle Creek, Mich.

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Filing and Swaging the mechanical way, 75c. Amazing results. EMPIRE TYPE FOUNDRY, Delevan, N. Y. Oldest Foundry in U. S. A.

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CASTING BOXES, saws, saw trimmers, routers, rebuilt. Guaranteed. All makes. WE SAVE YOU MONEY. JOHNSON ROLLER RACK CO., Dept. C., Kalamazoo, Michigan.

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TICKETS IN STRIPS, Rolls, Coupon Books, Reserved Seats, any Numerical Jobs. Done at a profit for you. THE TOLEDO TICKET CO., Dept. P, Toledo, Ohio.

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ILLUSTRATE your ideas at low cost with our quality cuts. Hundreds to choose from. Write for catalog. HUX CUTS, Dept. C, 11 West 42d St., New York.

STOCK CUT CATALOG showing thousands of ready made cuts; it is free. Write today. COBB SHINN, 721 Union St., Indianapolis.

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CONTINENTAL TYPEFOUNDERS ASSOCIATION, 223 E. 45th St., New York, headquarters for European types, Goudy Village types and composing supplies. Representatives in principal cities.

MISSOURI-CENTRAL TYPE FOUNDRY, the big type foundry of the West. Free Catalog. Wichita, Kansas.

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THE BAUER TYPE FOUNDRY, INC., 235 East 45th Street, New York, N. Y. Producers of fine type faces.

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SPECIFY PRENTISS STITCHING WIRE—Backed by eighty years of wire drawing experience. Supplied on spools or in coils. SOLD BY LEADING DEALERS EVERYWHERE.

SENECA WIRE & MFG. CO. Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.

=Buy American!=

The American Printers' Roller Company is pleased to announce to the printing industry that after April 11, 1938

Hillard L. Ditzler
P. J. McInerney
Frank A. Beisel
Wm. J. Winger
Joe Sorenson

will be associated with this company. Mr. Ditzler, who has a long and successful career in the printers' roller industry, will become President and General Manager, and Mr. Beisel, whose wide experience in the printing industry will prove valuable to American's many customers, will be Treasurer.

We know that the addition of the above sales representatives and widely known manufacturers will add further lustre to the reputation of American Rollers! All of them are at your service in solving your roller problems.

•
"American Rollers for better printing."
•

*American
Printers' Roller
Company*

HILLARD L. DITZLER
President and Gen'l Mgr.

FRANK A. BEISEL
Treasurer

1332-1342 North Halsted Street
Chicago, Illinois

PASTES — ROLLERS — GLUES

WINNERS

Announcing the

...in Goes Holiday Letterhead Contest

After careful study and deliberation, the Contest Judges have made the following awards:

FIRST PRIZE: \$100.00

Awarded to DIRECT MAIL SERVICE
of Dubuque, Iowa

SECOND PRIZE: \$50.00

Awarded to ROBERT C. HYDE
of Binghamton, New York

THIRD PRIZE: \$25.00

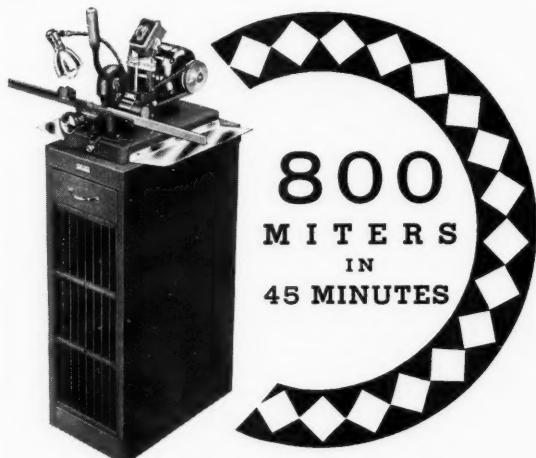
Awarded to
GRIZZARD DIRECT MAIL ADVERTISING
of Atlanta, Georgia

For the next Ten best letters, Honorable Mention Certificates have been awarded to the following contestants: Syracuse Letter Company of Syracuse, New York; Oklahoma Multigraphing Company of Oklahoma City, Oklahoma; Jack Carr of Tampa, Florida; Brownie Letter Shop of Los Angeles, California; Low's Letter Service of Chicago, Illinois; Wright Letter Shop of New Albany, Indiana; Letter Shop Press of Danville, Illinois; O.K. Letter Shop of Harrisburg, Pennsylvania; Koch Bros. of Des Moines, Iowa; Wellesley Shop of Hartford, Connecticut.

To all who cooperated generously by submitting entries in the contest, we extend our sincere and grateful appreciation.

GOES LITHOGRAPHING COMPANY

35 W. 61st Street, Chicago • 53 K Park Place, New York



A day's work by ordinary methods can be done easily in three quarters of an hour with the ROUSE Vertical Rotary Miterer.

The ROUSE Vertical Rotary Miterer brings more than speed. It is adaptable to the production of many angle border combinations and decorative treatments that lead to more interesting typographical effects.

There are many other features that every production executive should know. Complete details will be sent upon request. Write on your letterhead.

H. B. ROUSE & COMPANY
2218 North Wayne Ave., Chicago, Illinois



NO SCRAPPING

Once you install a DeVilbiss Spray Outfit, your investment is always good. You can make future changes—without fuss, without loss. You can quickly, easily move your outfit to any kind of press. You can expand your spray system as much as you wish, merely by adding stock parts. You never need scrap a DeVilbiss Outfit.

DeVilbiss equipment is sturdy and efficient—it is built by a company with fifty years of highly specialized experience. When you buy spraying equipment, buy DeVilbiss. It's money safe—money saved! Write for full information.

THE DEVILBISS COMPANY
305 Phillips Avenue • TOLEDO, OHIO

*Equipment and solution licensed under
U. S. Patent No. 2078790*

A DeVilbiss Portable One-Gun Spray Outfit at work on a vertical job press

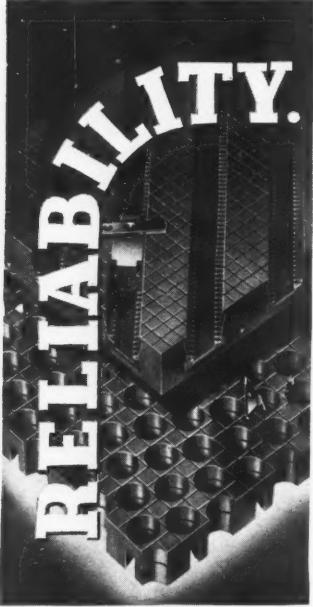
DeVilbiss Two-Gun Spray Outfit on a two-color flat-bed press



DEVILBISS

1888 - FIFTY YEARS OF QUALITY PRODUCTS - 1938

Please Mention The INLAND PRINTER When Writing to Advertisers



.... with
PMC
METAL
BASES

Both the WARNOCK blocks and the STERLING toggle bases offer definite assurance of being a sound investment—in years of service—in the duties of speedy lock-up—protection for the printer—and in quality workmanship. These are the things for which PMC stands.

Write for catalog explaining the PMC quicker lock-up bases.

"WARNOCK" "STERLING"
4 by 4 METAL BLOCKS TOGGLE BASES

THE PRINTING MACHINERY COMPANY
436 COMMERCIAL SQUARE • • • CINCINNATI - OHIO

23 E. 26th St., New York City

608 S. Dearborn St., Chicago

Boosts Profits for Printers

BRACKETT SHEET FEED TIPPING MACHINE OBOLETES HAND WORK

Unequalled for Snap-Out Forms and One Time Carbon Sets

- This kind of work is especially profitable when done on a BRACKETT SHEET FEED TIPPING MACHINE. Even the most expert hand operators can't come anywhere near its speed, precision and efficiency! Puts you way out in front . . . gives you a big edge for landing this kind of work.

- Pays for itself in jig time. Model illustrated automatically gathers, joins and glues printed and carbon sheets into individual sets. Will assemble IN ONE OPERATION quadruplicate, triplicate or duplicate sets or forms.

- Don't continue wasteful methods. Get amazing facts on this machine. Write today.

—speeds up your plant!
Builds your business substantially!



The Brackett Stripping Machine Co.
608 S. Dearborn St. Chicago, Ill.
28 W. 23rd St. New York City, N. Y.

it brings
Mastery



Years of concentrated and faithful effort, striving each time to do better than before, are bound to bring mastery of any art. For 30 years Kimble has thus specialized in Electric Motors for the Graphic Arts. Kimble has mastered that difficult art.

KIMBLE ELECTRIC COMPANY
2011 West Hastings Street, Chicago, Illinois

KIMBLE Motors
Distributed by
AMERICAN TYPE FOUNDERS
Branches and Sales Agents in Twenty-Five Cities

AMERICAN NUMBERING MACHINES

BIG BOY

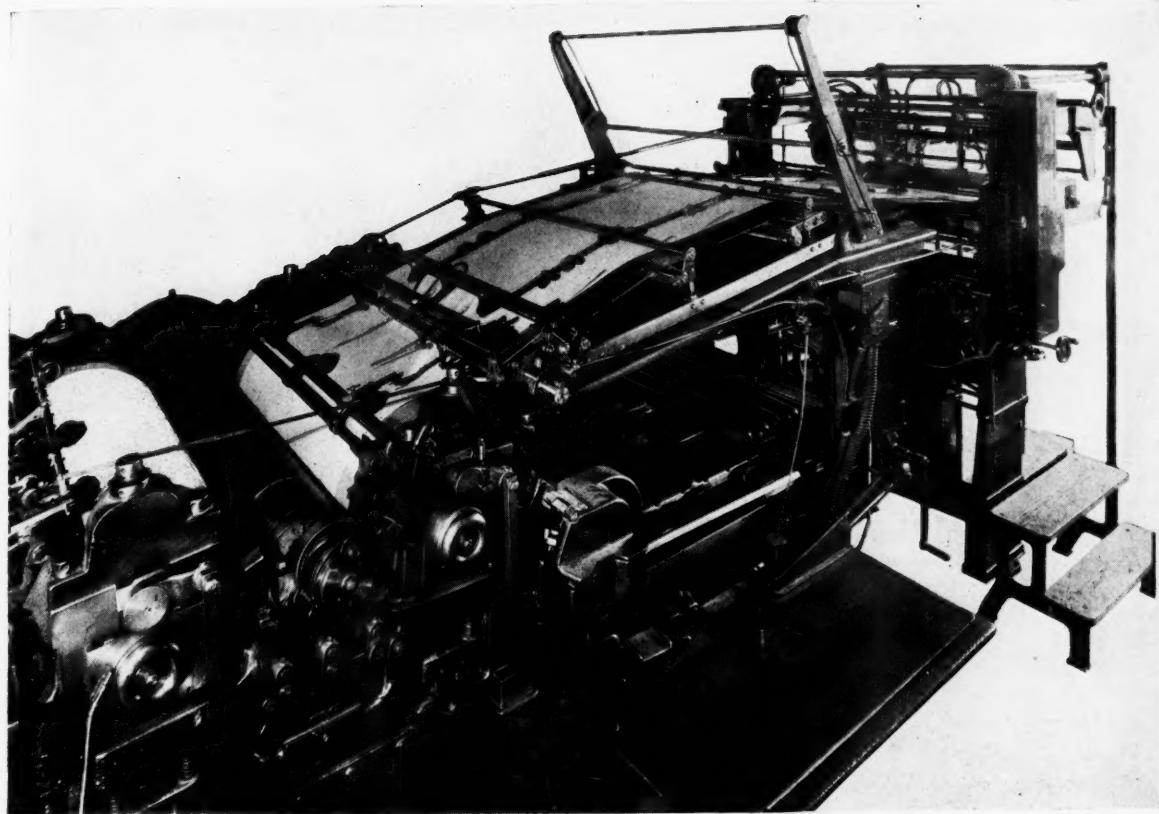


ANY SPEED
ANY PRESS

Nº 123456
Fac-Simile Impression

AT ALL BRANCHES
AMERICAN TYPE FOUNDERS

AMERICAN NUMBERING MACHINE CO.
ATLANTIC AND SHEPHERD AVES., BROOKLYN, N. Y.
BRANCH—105 WEST MADISON STREET, CHICAGO, ILL.



They're increasing output—improving register—making more money with the Christensen Stream Feeder

—on high-speed rotary and offset presses and even flat-bed cylinder presses. You can do the same, on your present equipment.

This new departure in feeder design has now proved itself in actual installations, on practically every leading make of sheet-fed machine.

It reduces "down time," improves register, and maintains quality at the maximum speed for which the press equipment is designed.

You reduce down time because slow-downs and similar sheet-controlling devices are eliminated. All separator, governor, and rear-end adjustments are made quickly and easily.

You get finer register because the sheets are carried to the front guides in slow motion (8 to 13 inches per cycle).

The Stream Feeder enables you to utilize the full capacity of modern high-speed presses, instead of having your feeders act as a costly drag on output. It performs with equal efficiency on slower units within their operating limitations.

You produce more work and better work in less time—with more profit for you and greater satisfaction for your customers. Investigate what the Christensen Stream Feeder can do for you. Write today, giving make, model, and size of your present equipment.

The Christensen Machine Co. 100 Fourth St.

Racine, Wis.

Branch Offices and Distributors: CHICAGO, 608 S. Dearborn St.; NEW YORK, 461 Eighth Ave.; LOS ANGELES, Printers Supply Corp.; SAN FRANCISCO, Norman F. Hall Co.; In Canada: Sears Limited, Toronto, Montreal, Winnipeg, and Vancouver.

The Christensen Stream Feeder

Night Work

at DAYTIME Rates

- Did you know that Superior has a special night staff on the job from 5:30 P. M. to 1:45 A. M.? • It's a fact worth knowing. For this staff is here to save you money, worry and trouble—to give you quicktime service without the expense of overtime rates. • When you have a big job to be turned out, we are prepared to work on it 16 hours a day. And when you have a rush job, our two-staff set-up usually enables us to meet time limits without burdening your budget with overtime. • And night and day service is only one of many extra-service features that Superior offers. Why not have our representative call with complete information?

SUPERIOR ENGRAVING COMPANY

215 WEST SUPERIOR STREET

CHICAGO, ILLINOIS

PROOF OF PHENOMENAL Strength!

The extra strength and ruggedness found in Wytek Ledger is reflected in records many years old which continue to stand erect without buckling under constant handling and the battering of mechanical accounting equipment. Its perfect surface takes ink, pencil, and printing equally well. Erasures will not cause feathering. Careful buyers specify Wytek Ledger.

*The subject in this photograph weighs 183 pounds and is supported by one sheet of 28 pound Wytek Ledger.



WYTEK SALES COMPANY • Main Office, Dayton, Ohio

Sales agent for all Wytek printing papers, including:
Wytek Bond • Wytek Ledger • Wytek Offset • Wytek Cover

WYTEK LEDGER FAMOUS FOR STRENGTH

MOULDED RUBBER PRINTING PLATES

offer the following advantages:

Rubber Multigraph and Signature plates, Tint plates, Combination type and halftone, Color plates, etc. Mounted on wood, metal saddles, or adhesive.

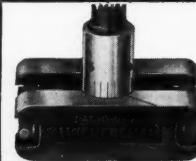


Makers of Rubber Printing Plates
for All Types of Printing Presses
and Printing Devices

1. Rubber Plates can be used successfully on textures too course for the offset process, and produce greater density and more values because they print directly to the paper.
2. It is almost impossible to make a rubber plate job smear the back of a sheet (otherwise known as offset).
3. Excessive pressure on a rubber plate will never result in any impression showing on the back of the sheet.
4. Rubber Plates will not crush the fibres, or high spots of the grain to the level of the low places.
5. Rubber Plates will reduce your makeready time at least 50 percent.
6. The use of Rubber Printing Plates will save from 30% to 50% on ink consumption.
7. Their use will increase the life of your presses.
8. Dropping metal furniture, quoins keys, etc., on rubber, or allowing the plate to fall to the floor will not result in damage. Therefore these hazards are eliminated.
9. No smash-ups from buckled sheets.
10. Rubber Plates have long wearing qualities.
11. Rubber Plates will not perforate or cut cellophane, glassine, waxed paper, etc.
12. Moulded Rubber Printing Plates may soon prove an "OUT" for the letterpress printer in his battle to retain some of the volume going to other processes.

AMERICAN PLASTIC PLATES, INC.
712 FEDERAL STREET HARRISON 3735 CHICAGO, ILLINOIS

Weston's Papers
Manufactured by
BYRON WESTON COMPANY
DALTON MASSACHUSETTS



**THE BEST QUOIN
For Every Purpose**
Over 13,000,000 Sold
Samuel Stephens and Wickersham
Quoin Company
174 Fort-Hill Square, Boston, Mass., U.S.A.

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GUARANTEED MACHINES FOR IMMEDIATE DELIVERY

CYLINDER PRESSES:
Two color Miehle 58-62-65-70.
Single Color Miehle, all sizes.
Babcock and Prentiss.
No. 4 Miehle Automatic Unit.

NOTE: Feeders and extension deliveries for above machines if desired.

Hood-Falco Corporation is the oldest and largest firm dealing exclusively in used and rebuilt printing equipment. Our reputation for fair dealing is based on thousands of satisfactory transactions.

HOOD-FALCO CORPORATION
New York Office: 225 VARICK ST., Tel. Walker 1554
Chicago Office: 608 S. DEARBORN ST., Tel. Harrison 5643



AUTOMATICS AND PLATENS:
Miehle Verticals,
Style B and No. 2 Kellys.
Miehle Newspaper Press, 4 page, 8 col.
10 x 15 and 12 x 18 Kluge and Miller Units.

CUTTERS, ETC.
Power Cutters—all standard makes.
Cutter Bars and Creasers.
Stitchers.
Folders.
Patent Base.

C. & P. Craftman Automatic. Open Jobbers, all sizes.

The Real LOW-DOWN

Low plungers on numbering machines save rollers, permit even distribution of ink on all wheels. If anybody tells you there's a plunger lower than Wetter's, there's been some cockeyed measuring. There's a Wetter that's better for any requirement. Costs no more. Why take less? Catalog handy? Like another?



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Sold by all dealers and branches
AMERICAN TYPE FOUNDRERS
MANUFACTURED BY
WETTER NUMBERING MACHINE CO.

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Edition Book Binders
"Books Bound by Us Are Bound to Satisfy"
1056 WEST VAN BUREN STREET
CHICAGO, ILLINOIS Telephone Monroe 6062

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• There is a Vandercook Proof Press that will meet every proving requirement economically and efficiently. A condensed catalog makes selection easy. Write now for your copy.

VANDERCOOK & SONS
214 E. 45th St., New York City 904 N. Kilpatrick Ave., Chicago

**IT'S BASEBALL
time again!**

Goes Baseball Calendar

Will Virtually SELL ON SIGHT!

Every Baseball Fan will welcome it, KEEP it, and use it. It contains a complete schedule for every Major League team, a Table of Baseball Highlights, World Series Records, Order of Finish of each team, Batting Champions, Etc., back to 1903. It's a veritable almanac of Baseball Statistics.

• Suggest it to all of your customers for special mailings as well as enclosures. It will keep the advertiser's name ALIVE for the next several months.



Goes LITHOGRAPHING COMPANY
35 W. 61st St., Chicago • 53K Park Place, New York

Ask any of these paper merchants for samples.

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Pittsburgh
Chatfield & Woods Co.

Cincinnati
The Chatfield Paper Co.

Detroit
Seaman-Patrick Paper Co.

Grand Rapids
Carpenter Paper Co.

Houston
L. S. Bosworth Co., Inc.

St. Louis
Tobey Fine Papers, Inc.

Likewise, when the maker of cheap business card stock talks *watch your customers!*

There's nothing witts customer confidence quicker than stock that is off color, tears with ragged edges, or is of uneven weight. And there's nothing that builds it like *Wiggins Book Form* stock—which is perfect in these details.

The John B.

WIGGINS
1152 Fullerton Avenue
CHICAGO

Book Form Cards



Compact Binders



*Self Seal Envelopes require no licking, no moisture. The flaps stick instantly to each other—but won't stick to anything else.

ASSURANCE OF *Good Taste*

You can confidently recommend this boxed stationery. For whether it's a hurried note to a close friend . . . a formal acknowledgment . . . a love letter . . . these crisp, white, rag-content papers are always good form. Chieftain Bond (50% rag-content) and Glacier Bond (25% rag-content) are the very same papers business men have been using for years to create favorable impressions. Each handsome cabinet contains 100 Monarch size sheets and 100 matching Self Seal Envelopes. Available through your distributor. Sell them plain or printed. Made by Neenah Paper Company, Neenah, Wisconsin.

CHIEFTAIN BOND
50% RAG-CONTENT

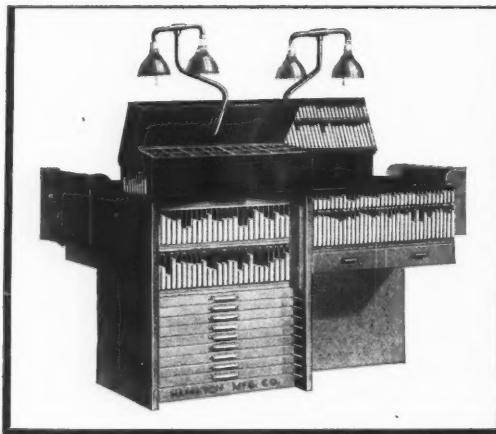
GLACIER BOND
25% RAG-CONTENT

THE BEST PAPERS ARE MADE FROM RAGS • IDENTIFY RAG-CONTENT QUALITY BY THE NEENAH OWL WATERMARK

The New Hamilton NEWSPAPER Ad-Assembling Cabinet



- This new cabinet provides an unusual quantity and variety of ad assembling materials. The illustration shows one of numerous designs possible from standard parts. There are two lead and slug racks and on one end a unit for type-high strip material. The body can be arranged with all type cases, half type cases, or no cases at all . . . using the space instead for various auxiliary materials. The unit containing two copy drawers, the dead slug bin, and lighting equipment shown in the illustration, are supplied as extras.
- This cabinet can be used singly or in a two-tier arrangement. The working surfaces may be side by side or reversed as shown in the picture below.



- This new Cabinet means greater ad assembly efficiency. Write for full details today.

HAMILTON MFG. CO., TWO RIVERS, WIS.

Embossography

Is Raised Printing at its best.

Hard, Flexible and Permanent. As simple to operate as Regular Printing, Compounds, Inks, Hand and Automatic Machinery. Send for descriptive matter, Price List, etc.

The Embossograph Process Co. Inc., 251 William St., New York

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For Commercial Printers
Lithographers, Engravers, Novelty Manufacturers,
Blue Printers

Send for samples and prices in sheets or rolls

Manufactured by
WILLIAMS, BROWN & EARLE, Inc., 918 Chestnut St., Phila., Pa.

for
the
MODERN MAGAZINE PRESS
CONSULT R. **HOE** & Co., Inc.
910 East 138th St.
(at East River)
New York, N. Y.

HOUSE ORGANS

For a few printers who can afford \$15 to \$50 a month for our service, we have a proposition under which they can publish their own house-organ monthly, edited by William Feather. Write

WILLIAM FEATHER 812 Huron Road Cleveland, Ohio

ADIRONDACK BOND for All Business Printing

INTERNATIONAL PAPER COMPANY
220 East 42nd Street • New York, N. Y.

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STEWART'S EMBOSSED BOARD Makes Embossing Easy

Needs no heating or melting—Simply wet it, attach it to tympan and let press run until dry. Sheets 5 3/4 x 9 1/2 inches \$1.25 a dozen, postpaid.

Instruction with each package.

THE INLAND PRINTER COMPANY
205 W. Wacker Drive, Chicago, Illinois

RUSSELL

*The Fastest Selling
Folders in America*

615 Chestnut St.
Philadelphia, Pa.

THE WORLD'S GREATEST
FOLDING MACHINE VALUES

ERNEST BAUM

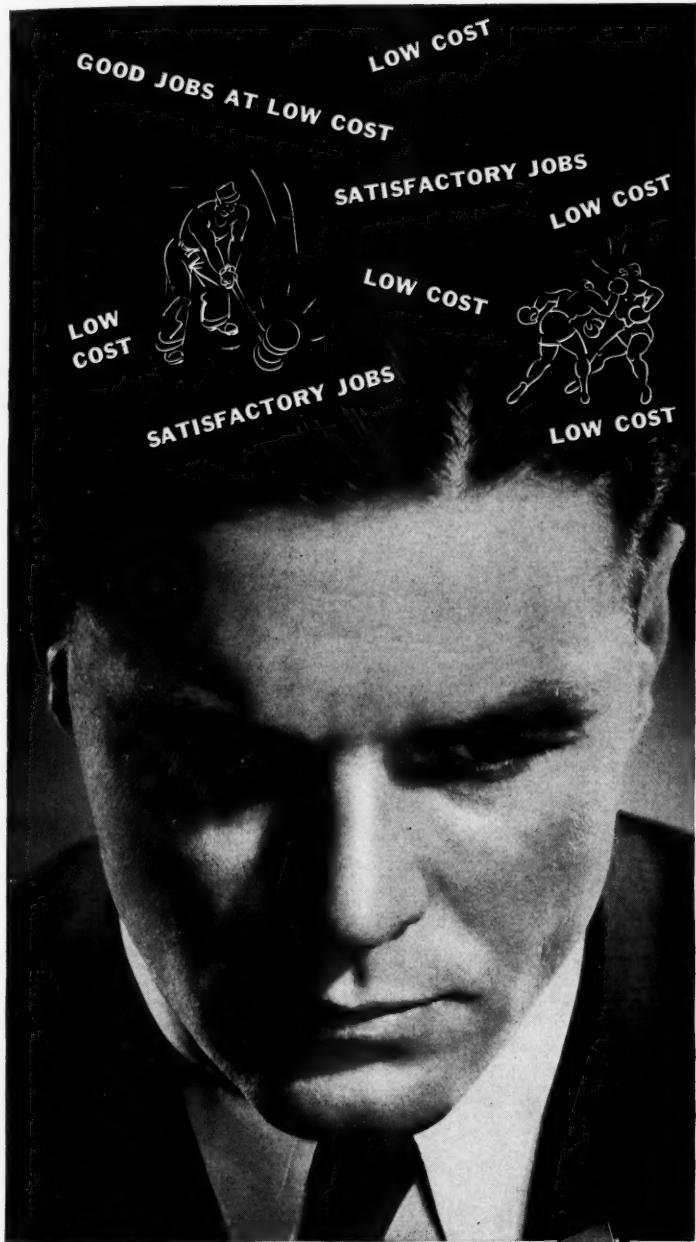
ROTARY PRESSES

for Lithographers, Printers, and
Newspaper Publishers. Also Presses
for Folding Box Manufacturers.

Tell Us Your Requirements

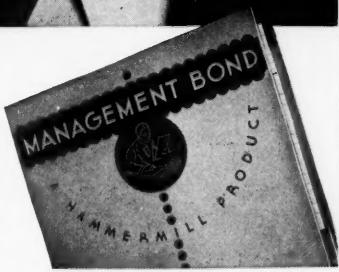
WALTER SCOTT & CO., Plainfield, N. J.

If SATISFACTION AND PRICE fight in your customer's mind...



THIS PORTFOLIO HELPS YOU SELL PRINTING JOBS

The portfolio of **MANAGEMENT BOND** contains specimens of 14 different business forms. It also gives information on the designing of printed forms and the selection of economical sizes. Has complete stock information on Management Bond.



Hammermill Paper Company, Erie, Pa.

Please send me the Management Bond Portfolio of printed forms. IP-M-AP

Name _____

Position _____

(Please attach to your business letterhead)

*Settle the argument with **MANAGEMENT BOND***

LOW PRICE need not defeat a good printing job. To meet a price situation you do not need to sacrifice appearance by retreating to a cheap, unknown paper.

For low cost jobs, quote on Management Bond. It is a Hammermill product . . . sturdy . . . uniform in finish . . . reliable in performance. It's fast and trouble-free on your presses —dependable for rush jobs.

Management Bond comes in a wide range of colors, weights and sizes. And it's easy to get quickly from Hammermill Agents in 100 leading cities.

Send the coupon for the Management Bond Portfolio of printed specimens. Use it to get business where good printing and low price must be combined.

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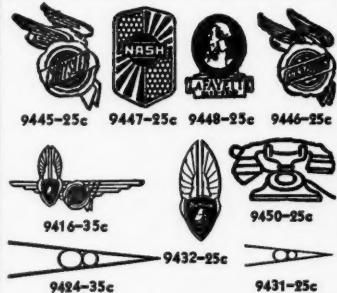
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STERLING TYPE FOUNDRY
VERMONTVILLE, MICHIGAN

Announcing
The new SURFACE SIZED Franconia Bond
in



WITH AN ALL STAR CAST OF
A New Brighter White and
Twelve Brilliant Colors

Now Showing in the New Franconia Encyclopadia.
Ask Your Franconia Agent for Your Copy.

Made by THE PARKER-YOUNG COMPANY

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100% AMERICAN
BOND

Sales Offices
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*Thanks to Al Barnard of Percy D. Wells, Boston Franconia Agent, for suggesting this timely catch line.
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ENVELOPES TO MATCH BY KENT - NEW YORK CITY

WARNOCK QUOINS



MADE IN TWO
SIZES. Nos. 1 and
2. Thousands of
them in use. Send
for one dozen
today.

The New Expansion Quoin

Made in one
size only. A
positive
lock — non-
slip quoins.



Send for our 1938 catalog.

W. S. WARNOCK COMPANY
1524 Jonquil Terrace • Chicago

Engrave
YOUR OWN
RUBBER PLATES

Samples of material on
request. Write today
on your letterhead to

**PROCESS RUBBER PLATE
COMPANY**

610 W. VAN BUREN ST., CHICAGO, ILL.

Tip-Offs FOR PROOFREADERS

by H. B. Cooper

\$1.60

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room workers, editors and writers.
Paper covered edition \$1.10 postpaid.

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for PLATEN PRESSES
"No-Slip" Gauge Pin



Clasps vise-like to the tympan, making
slipping impossible — is quickly attached and
no cutting nor mutilation of tympan
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Lowest Price, Strongest, Most Durable Pins
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Order from Your Dealer or Direct

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M & L Foundry Type

Our precision cast type is used
by all the leading printers
throughout the U. S. A. Write
for Price List.

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Harris-Seybold-Potter
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The correct oil film to each individual bearing... automatically

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AUTOMATICALLY *Correct* LUBRICATION
BIJUR LUBRICATING CORP. LONG ISLAND CITY, N.Y.

942

Legend is a good liniment for conventional body-sets, applied, say, to head and foot! But when all the unit is set in *Legend*... see how that unit comes to life and talks!

Bauer

MAKERS OF FINE TYPES FOR MORE THAN A CENTURY

The Inland Printer

Volume 101
Number 1
April, 1938

*The Leading Business and Technical Journal of the World in
the Printing and Allied Industries • J. L. FRAZIER, Editor*

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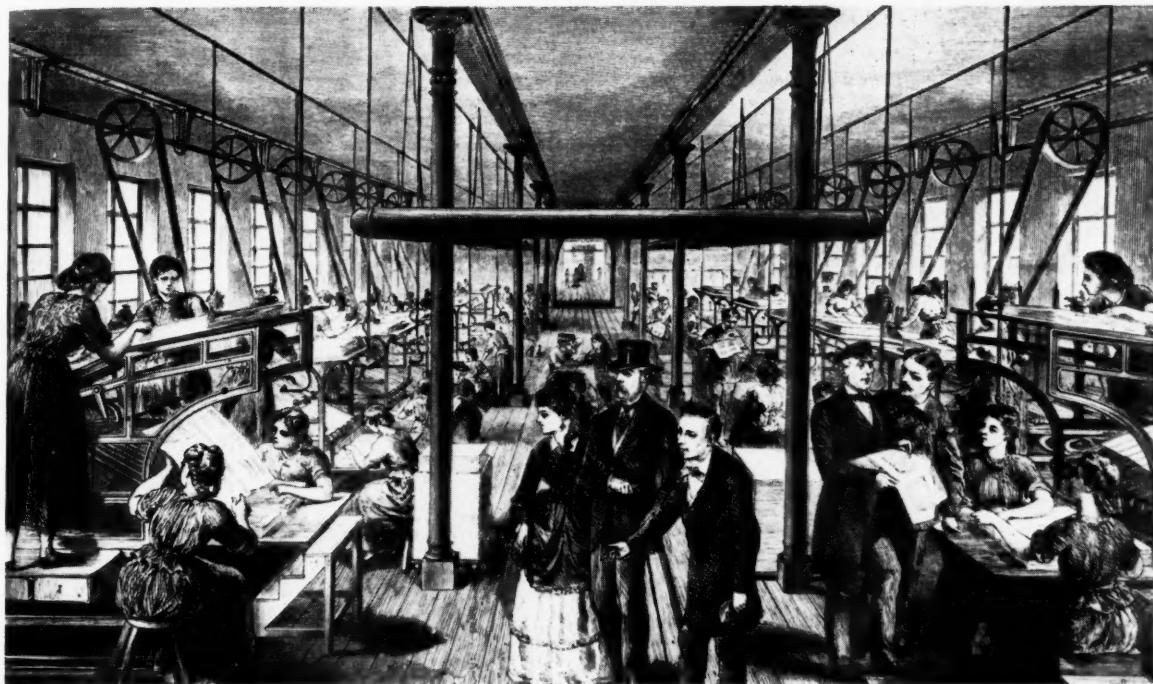
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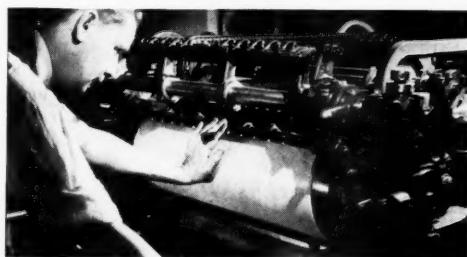
WITH THE DEMAND FOR HIGH SPEED PRINTING CAME CROMWELL TYMPAN



Interior of large printing plant during late nineteenth century showing how first power presses were run from steam driven overhead shaft.

CROMWELL
SPECIAL PREPARED
Tympaⁿ Paper

QUALITY BUILT IN



Write today for a free working sample of Cromwell Tympaⁿ giving size and make of your press.

WITH the introduction of power driven presses came the problem of producing quality printing at sustained high speeds. How could the delicate makeready necessary for fine impressions be protected against the constant pounding and slashing of type?

Cromwell Special Prepared Tympaⁿ was specifically developed to meet this need. For over half a century its caliper uniformity, its high tensile strength, its absolute resistance to oil, moisture and atmospheric changes have won it a reputation as the world's finest tympaⁿ. That's why Cromwell Tympaⁿ is *unconditionally guaranteed*.

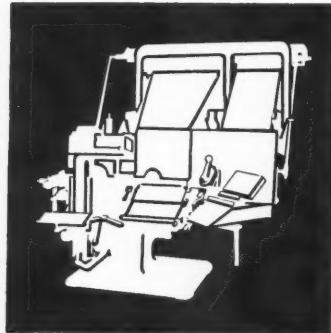
THE CROMWELL PAPER CO.

4801-29 S. WHIPPLE ST.
CHICAGO, ILL.



47-15 PEARSON PLACE
LONG ISLAND CITY, N.Y.

ALL THESE TYPE FACES ON ONE INTERTYPE



How Modern Intertypes Improve Composition Methods

★ A FEW MODERN INTERTYPES . . . sometimes only one or two . . . have an almost magic effect in any composing room. Because of the wide range of type faces which the new Intertypes carry, and their quick-change features, work can be distributed among the various machines in the plant, old and new, with a minimum of copy cutting. Complicated "mixed" composition, as well as ad and headletter work, can be largely concentrated on one or more new Intertypes, depending upon the size of the plant, leaving the older machines free for composition which requires fewer type changes.

★ THAT IS WHY so many modern Intertypes have been purchased in recent months . . . many of them for the few remaining plants which had never before used Intertypes. One of these plants, for example, replaced three machines and thirty-four extra magazines with three modern Intertypes and seven extra magazines.

★ SUCH ECONOMY is obtained by means of the modern four to eight-magazine Intertypes, usually equipped with auxiliary features like the new six-mold disk, two-letter display matrix, automatic quadding and centering device, and Mohr Intertype saw.

★ CONSIDER, FOR EXAMPLE, the wide range of type faces shown in this advertisement—all set on one Intertype, without magazine replacements. This is only one of numerous combinations of equipment which can be had on modern Intertype four-deckers. Investigate!

TEXT IN 10 POINT CAIRO MEDIUM WITH ITALIC AND SMALL CAPS

STEP AHEAD WITH

INTERTYPE • BROOKLYN, NEW YORK

WITHOUT
MAGAZINE
REPLACEMENTS

ABCDEFGHIJK
abcdefghijklmn

30 point Cairo Bold

ABCDEFGHIJKLMNP
ABCDEFGHIJKLMNP
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz

18 point Cairo Bold with Cairo

ABCDEFGHIJKLMNPQRSTUVWXYZ
ABCDEFGHIJKLMNPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz12345
abcdefghijklmnopqrstuvwxyzvbcde

12 point Cairo Bold with Italic and Small Caps

ABCDEFGHIJKLMNPQRSTUVWXYZABCD
ABCDEFGHIJKLMNPQRSTUVWXYZABCD
abcdefghijklmnopqrstuvwxyzab 1234567890
abcdefghijklmnopqrstuvwxyzab vbcdefgrtj

10 point Cairo Medium with Italic and Small Caps

ABCDEFGHIJKL
ABCDEFGHIJKL
abcdefghijklmnop
abcdefghijklmnop

24 point Cairo Bold with Italic

ABCDEFGHI

30 point Beton Extra Bold

ABCDEFGHI

60 point Gothic No. 13